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of the BBC television series

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Exclusive
David Bradley
interview

"Pat was in fear about the way I worked"
JON PERTWEE on ***The Three Doctors***

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FORTY-THREE EPISODES...
ONE GROUNDBREAKING DIRECTOR

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THE CHRISTOPHER BARRY ARCHIVE

ISSUE 541
September 2019
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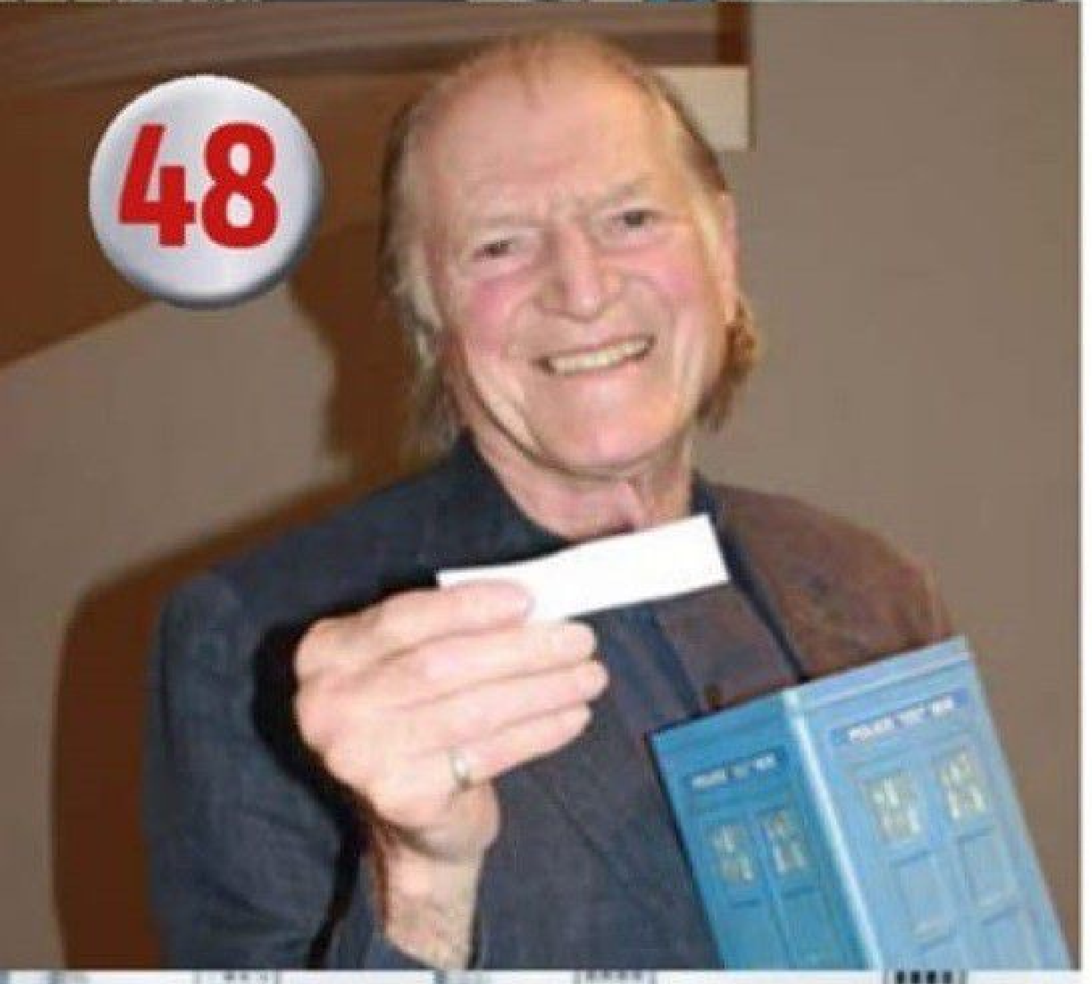

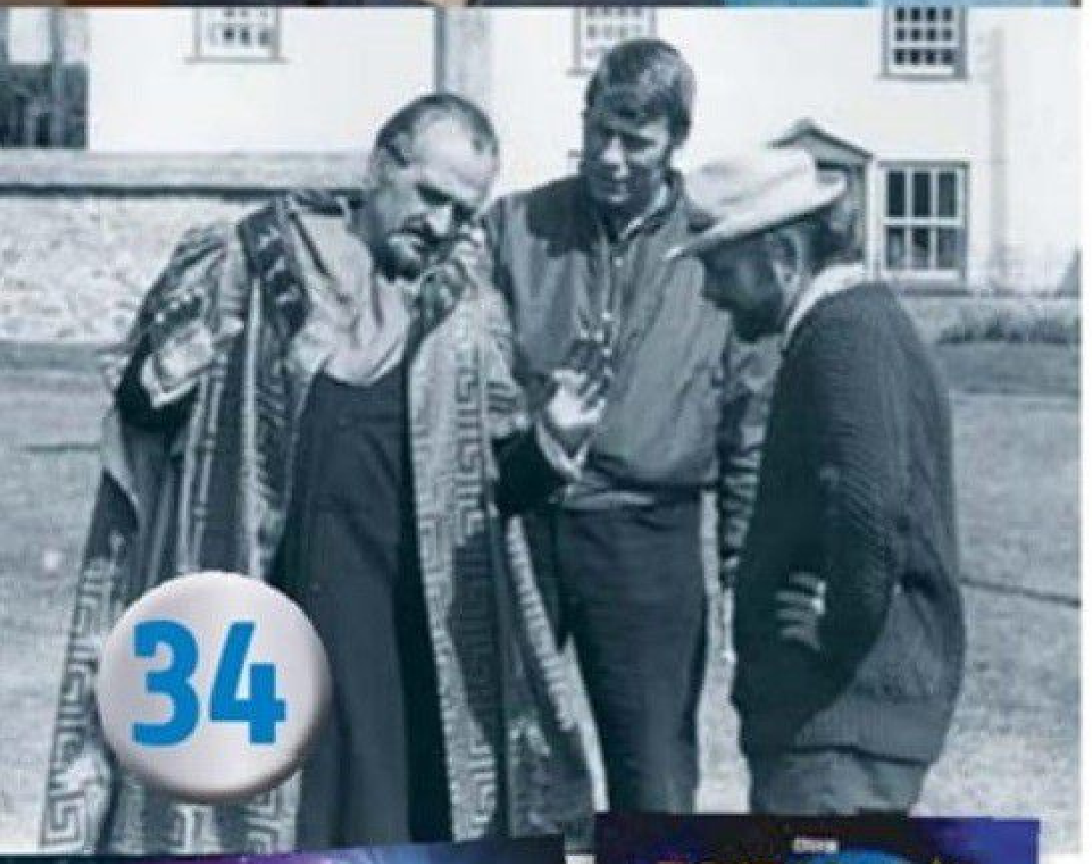

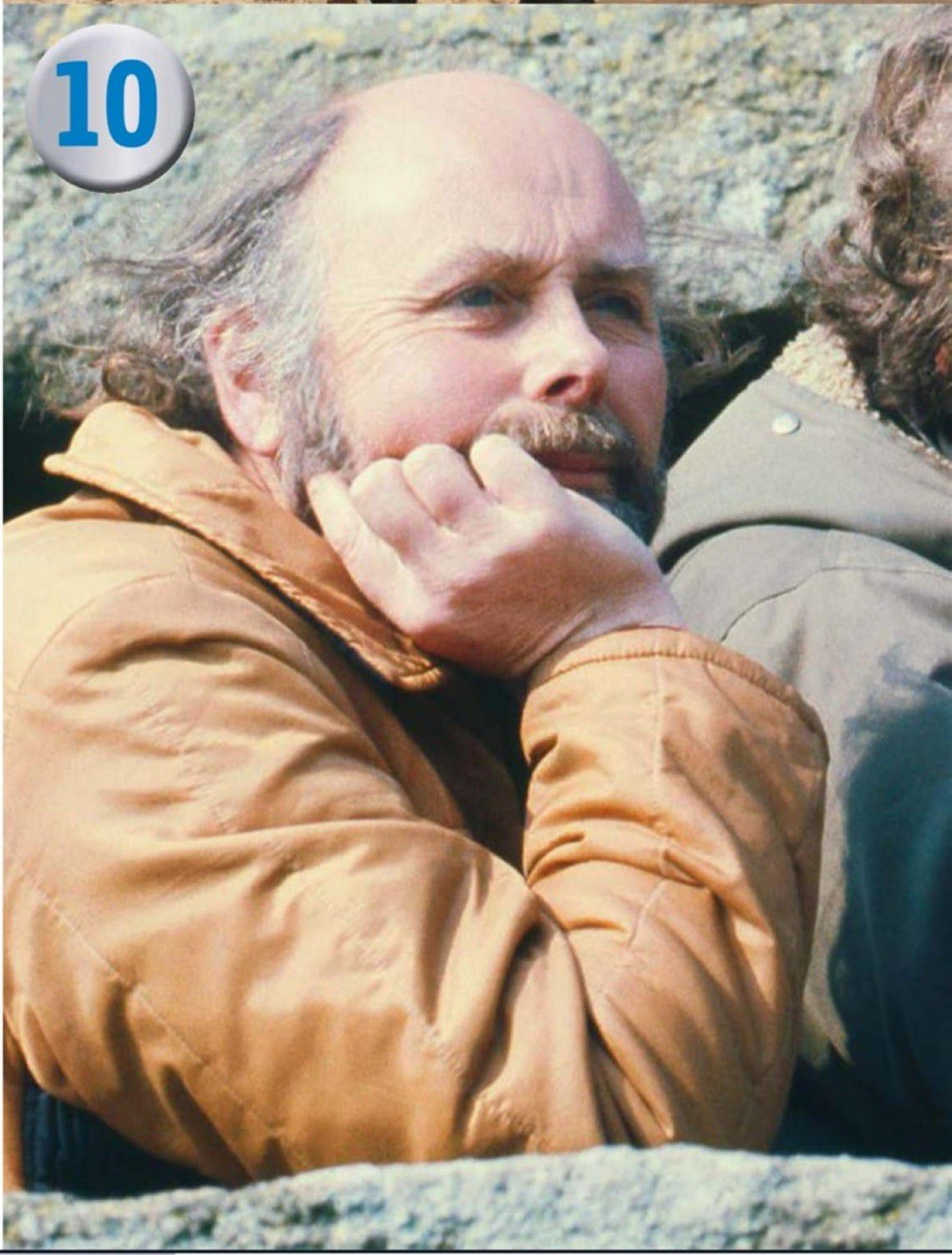

WIN!
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LUCIE MILLER

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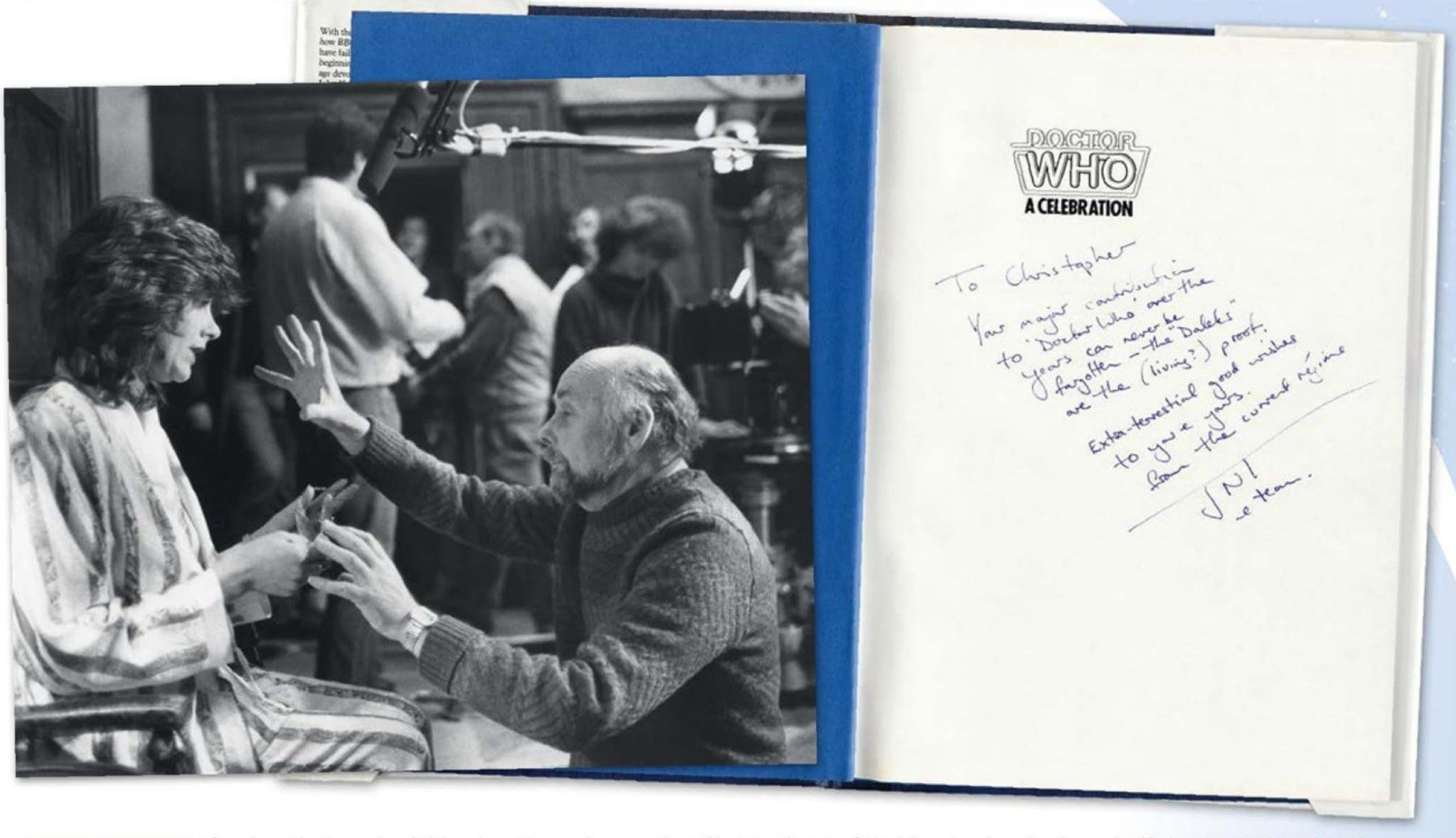
Welcome



DOCTOR WHO
A CELEBRATION

To Christopher
Your major contribution
to 'Doctor Who' over the
years can never be
forgotten – the "Daleks"
are the (living?) proof.
Extra-terrestrial good wishes
to you & yours
from the current régime
JNT
& team.

We're devoting much of this issue to the archive of a director who deserves wider recognition.

Christopher Barry was always one of my favourite interviewees. He and his wife Venice lived in Oxfordshire, in a beautiful house that was down the road from the famous Hook Norton brewery. I've got happy memories of sipping beer in their beautiful garden while Christopher and I discussed his career at Ealing Studios and the BBC.

Over the years we must have talked for hours, but while he sometimes made reference to his casting notebooks I had no idea that the office at the top of his house contained such a wealth of previously unseen treasures. He struck me as someone who led his life in a very precise and measured way, so the recent discovery that he chronicled his work in the same manner should have come as no surprise.

It puzzles me that Christopher isn't held in higher esteem by *Doctor Who* fans and scholars. In comparison with Douglas Camfield and Graeme Harper he's sometimes perceived as a journeyman director, more comfortable playing with the technology of multi-camera studios than shooting single camera on location.

This reputation is probably the result of his electronic innovations in serials such as *The Mutants* (1972) and *Robot* (1974-75), but Christopher was equally adept with a film camera. Producer Barry Letts knew this, which is why he chose him to direct *The Dæmons* (1971), a story that required both Colour Separation Overlay and an unusually lengthy location shoot.

There were times when Christopher resented the BBC's reliance on him to direct episodes of *Doctor Who*, but there's no getting away from the fact that he kept getting asked back because he was so good at it. His approach was an invaluable mix of aptitude and efficiency, deployed in the face of impossible budgets and punishing schedules that defeated lesser directors.

I'm grateful to Christopher's family for allowing us to scan and photograph some of the items from his collection; it's always thrilling to see new images and ephemera that add more pieces to the jigsaw puzzle of our favourite programme. I'm equally pleased to say that these pictures are accompanied by some of the best writing I've seen since I became the editor of this magazine. I know that Christopher would have been delighted that his work is being appraised in such an erudite way.

These articles shed new light on Christopher's achievements, while the items from his collection show exactly how much effort went into his remarkable career.

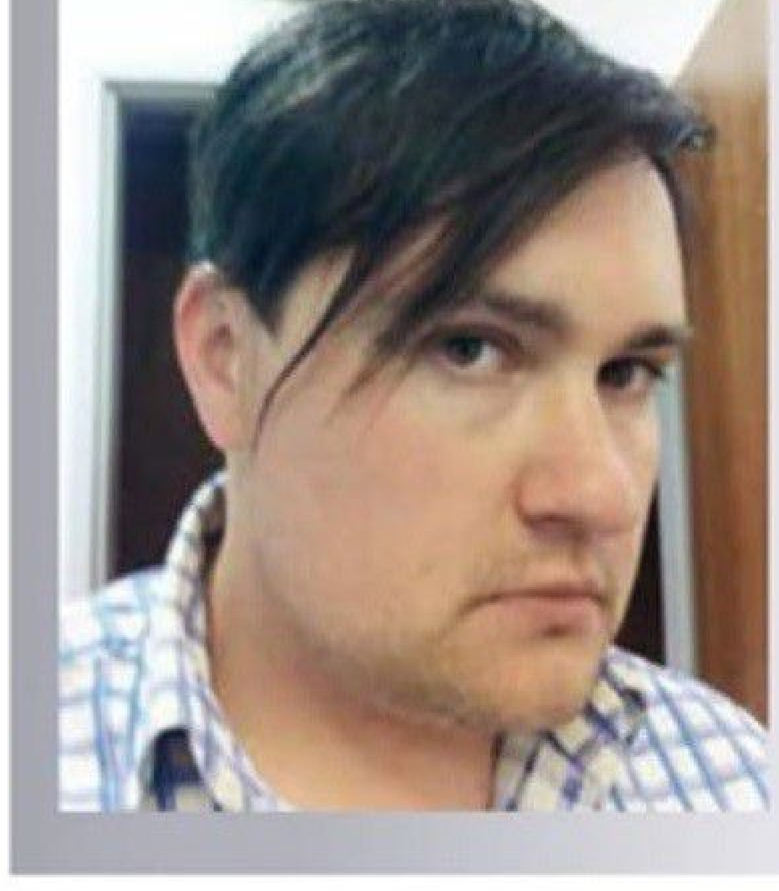
Get ready to rediscover some of *Doctor Who*'s greatest episodes.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

James Cooray Smith

On page 14 James reviews the first Dalek serial. His previous writing credits include the *New Statesman* magazine, *That Mitchell and Webb Sound* and the information subtitles for several *Doctor Who* DVDs and Blu-rays. He last wrote for DWM almost 20 years ago. He hopes to be back a bit quicker next time.



Matthew Kilburn

Matthew is another of the writers analysing the Christopher Barry stories in this issue. Matthew has lectured on such diverse subjects as King Arthur and the 1970s TV show *The Paper Lads*. His extensive *Doctor Who* writing includes an acclaimed study of *The Time Warrior* in the Black Archive series of books.

Jason Arnopp

Jason interviews Christopher Barry's children on page 10. Jason is an author, scriptwriter and YouTuber with a background in journalism. His *Doctor Who* fiction includes the audiobook *The Gemini Contagion*; other work includes the novel *The Last Days of Jack Sparks* and the forthcoming *Ghoster*.

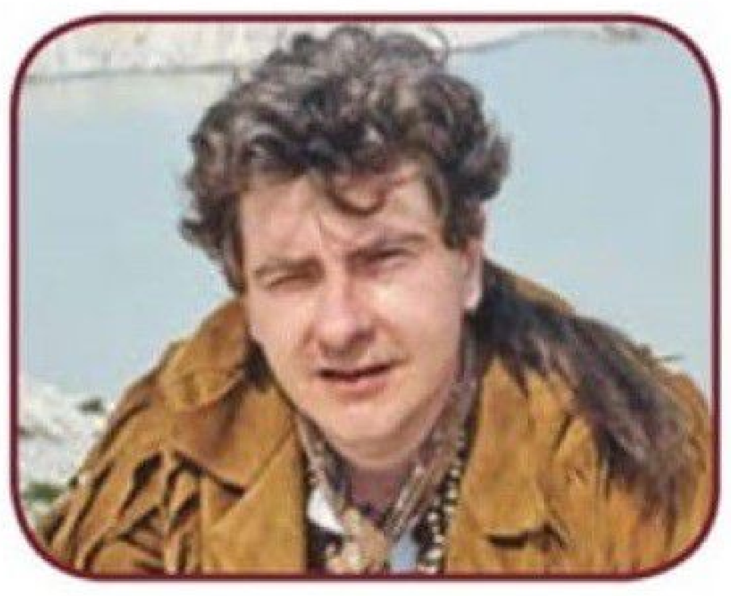
Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

This is the Greatest Show!

BBC
DOCTOR WHO
A FULL-CAST AUDIO DRAMA
STARRING SYLVESTER McCOY
THE PSYCHIC CIRCUS
BY STEPHEN WYATT
FEATURING JAMES DREYFUS, CHRIS JURY AND IAN REDDINGTON

A prequel to the 1988-89 Seventh Doctor adventure *The Greatest Show in the Galaxy* is on its way, written by the original serial's creator, Stephen Wyatt.



Chris Jury as Kingpin.

The Psychic Circus is a full-cast audio adventure starring Sylvester McCoy as the Doctor and James Dreyfus as the Master. Ian Reddington and Chris Jury reprise their roles as the Chief Clown and Kingpin respectively, as seen in the original TV story.

When a junk mail robot invades the TARDIS, the Doctor gets led down an unnervingly familiar path.

Ian Reddington as the Chief Clown.

Meanwhile, space beatniks Kingpin and Juniper Berry just want to hitch rides and busk – until a greater purpose calls. The Doctor's past and Kingpin's future are entangled by malevolent forces. The Psychic Circus is just beginning: it may lack clowns, but it already has a Master...

The Psychic Circus will be released by Big Finish in February 2020.

More Four

Nerys Hughes will play new companion Margaret, alongside the Doctor (Tom Baker) and Leela (Louise Jameson), in Series 12 of Big Finish's audio series *The Fourth Doctor Adventures*.

Nerys previously played Todd in the Fifth Doctor story *Kinda* (1982), as well as appearing as Brenda Williams in the 2008 *Torchwood* story *Something Borrowed*.

The Fourth Doctor Adventures: Series 12 will be released in January and February 2023. Volume One will include the stories *Ice Heist!* by Guy Adams, *Antillia the Lost* by Phil Mulryne and *The Wizard of Time* by Roy Gill. Volume Two will include *The Friendly Invasion* by Chris Chapman and *Stone Cold* by Roland Moore.

Prior to this, Series 11 will be released in January and February 2022, featuring *Blood of the Time Lords* by Timothy X Atack, *The Ravencliff Witch* by David Llewellyn, *Dreams of Avarice* by Guy Adams and *Shellshock* by Simon Barnard and Paul Morris.

Nerys Hughes as Todd in *Kinda* (1982).

Tom Baker with Nerys Hughes.

Donna Noble vs the World

Catherine Tate returns as Donna Noble in her own set of solo Big Finish audio adventures – *Donna Noble: Kidnapped* – set between the 2008 TV episodes *Forest of the Dead* and *Midnight*.

Donna will fly the TARDIS and take on the mantle of Earth's protector in four new stories released in May 2020: *Out of this World* by Jacqueline Rayner, *Spinvasion* by John Dorney, *The Sorcerer of Albion* by James Goss and *The Chiswick Cuckoos* by Matt Fitton.

Script editor and writer Matt Fitton tells **DWM**: "Donna – on her own and saving the world! It's just irresistible, isn't it? There were a few directions we could take for a solo Donna Noble set – but I thought an interesting angle would be the fallout from the Library, when she experiences a life with a perfect family, then has it ripped away from her. After that, she just wants the comfort of home for a bit."

Donna (Catherine Tate) in *Midnight* (2008).

Catherine Tate will be joined by Jacqueline King, reprising her role as Donna's mother Sylvia. Donna's best friend from school will also feature in the series. "Nat, played by Niky Wardley, is everything Donna isn't," Matt explains. "A career woman, happily married, successful and confident – Sylvia hopes it'll rub off on her daughter! But when Nat sees what Donna's life is really like, Nat starts to question her own. It's great to give Donna an 'assistant'!"

"Donna Noble and the Tenth Doctor deservedly became one of the most popular pairings in *Doctor Who* history," says producer David Richardson. "And here she is at Big Finish, with her own spin-off series. We are so fortunate to have her."

Donna Noble: Kidnapped, *The Fourth Doctor Adventures: Series 11* and *Series 12* and *The Psychic Circus* can be pre-ordered now from Big Finish. Visit *bigfinish.com* for full details.

Adventures in History

This December BBC Books is publishing a collection of new *Doctor Who* stories featuring famous historical figures whom the Doctor has encountered.

WHAT'S IN A NAME?
BBC
DOCTOR WHO
STAR TALES

Many untold adventures with characters from history are hinted at during the Doctor's on-screen adventures. In the 2018 series, for example, we learned that the Doctor got her sunglasses from Pythagoras (or was it Audrey Hepburn?) in *The Ghost Monument*. According to *Rosa* she once lent a mobile phone to Elvis; while in *Arachnids in the UK* she revealed she'd had an encounter with Amelia Earhart where she discovered that a pencil-thick spider web can stop a plane. She also had a "wet weekend" with Harry Houdini, learning how to escape from chains underwater, as seen in *The Witchfinders*.

Star Tales promises to reveal the truth behind these anecdotes. The stories are written by Steve Cole, Paul Magrs, Jenny T Colgan, Jo Cotterill, Trevor Baxendale and Mike Tucker. The book will be available from 5 December, priced £12.99.

▲ The Doctor (Jodie Whittaker) is put to the test by *The Witchfinders* (2018).

The Doctor's Wardrobe

A new range of official *Doctor Who* T-shirts is now on sale. The collection features designs that bring together every incarnation of the Time Lord across the series' 56 years, including Jodie Whittaker's Thirteenth Doctor. The range also includes Daleks, Cybermen, K9 and more. The T-shirts are available in six different designs, four colours, and in sizes S to XXL.

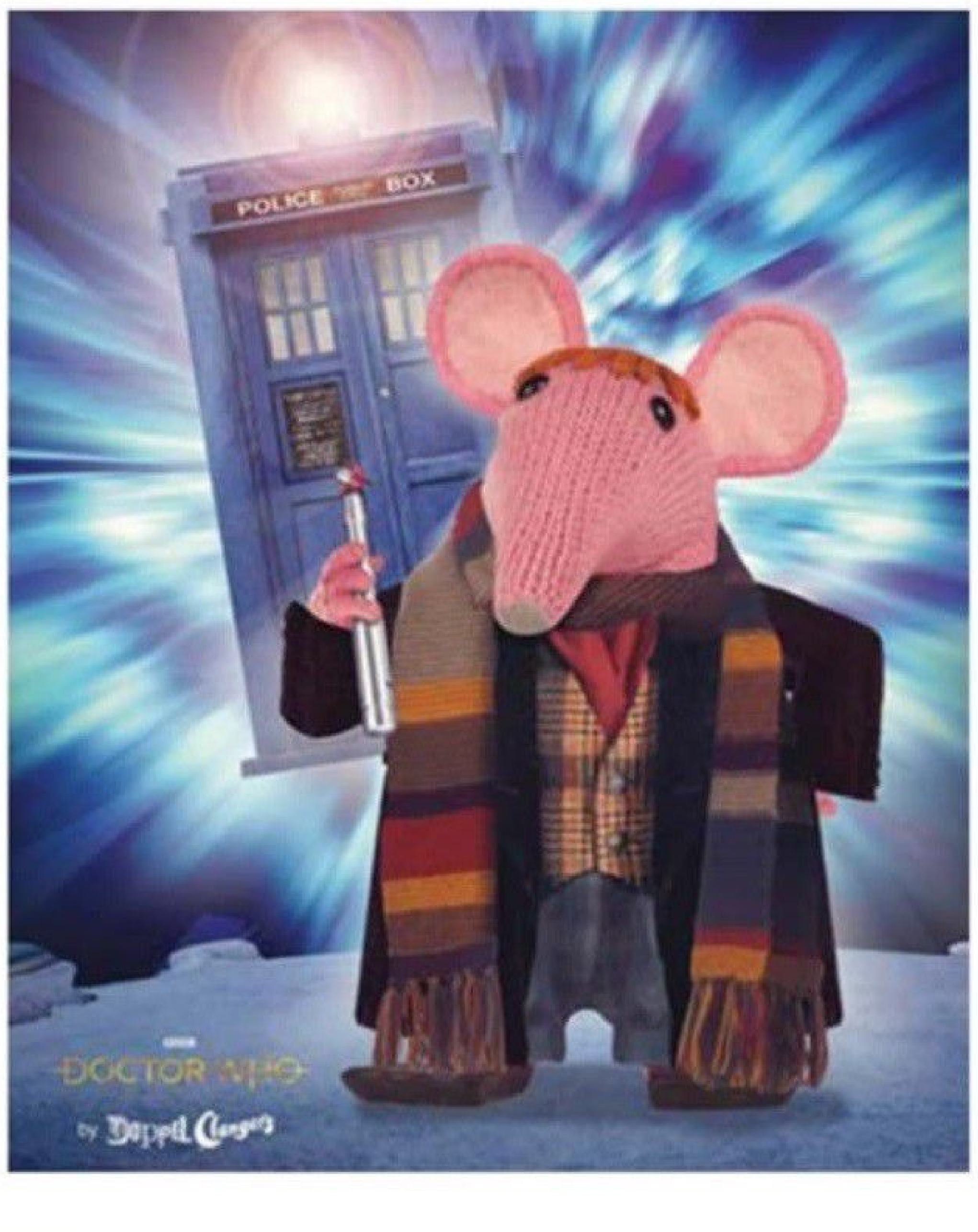
Each T-shirt comes packaged in a presentation gift box. They're currently available to buy in the UK direct from Eaglemoss Hero Collector. For more information, go to: *tinyurl.com/EaglemossTshirts*

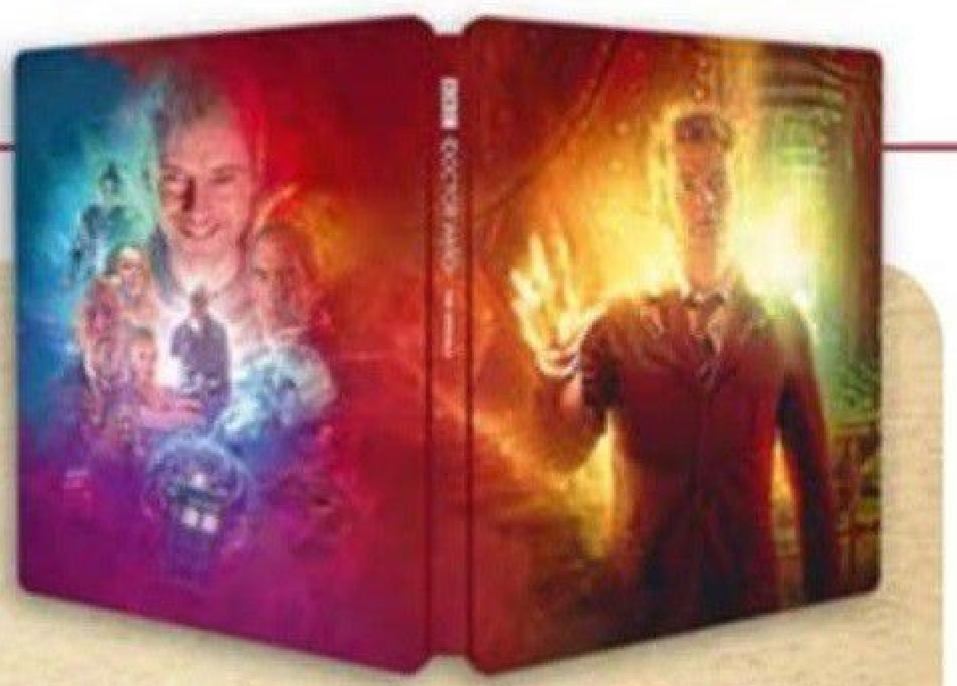
DoppelClanger!

In a bizarre mash-up, the worlds of *Doctor Who* and *Clangers* have joined forces as part of the latter's 50th anniversary celebrations.

Clangers is a much-loved British children's television series originally broadcast on BBC1 between 1969 and 1972. To celebrate five decades since the programme began, a range of 'DoppelClangers' has been launched, creating mash-ups of Clangers and pop culture icons, including the Doctor.

A DoppelClanger of the Fourth Doctor (as played by Tom Baker) and Major Clanger will feature on a range of items, including mugs, T-shirts, clocks, prints, coasters and lunch boxes. Visit the *Doctor Who* online store *shop.doctorwho.tv* or the *Clangers* online shop *shop.clangers.com* to find out more. **DWM**





▶ Special Steelbook

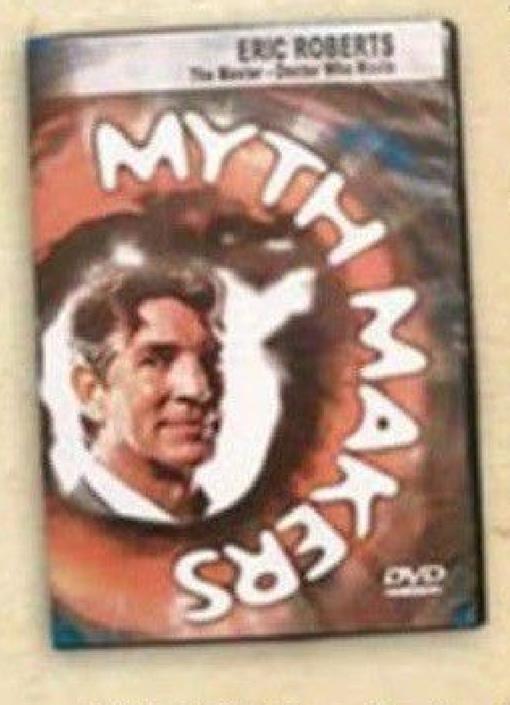
The *Doctor Who* Specials broadcast between 2008 and 2010, which marked the end of David Tennant's era, are to be released as a limited edition steelbook. The Blu-ray, which features new artwork by Tom Webster, includes: *The Next Doctor, Planet of the Dead, The Waters of Mars, The End of Time* Parts One and Two, plus a range of special features. There's also a bonus disc containing two animated episodes, *The Infinite Quest* (2007) and *Dreamland* (2009). The steelbook will be released on 2 September and is available for pre-order from Amazon, HMV and Zoom, RRP £24.99.

▶ Doctor Donna Vinyl

DOCTOR WHO
DEATH AND THE QUEEN

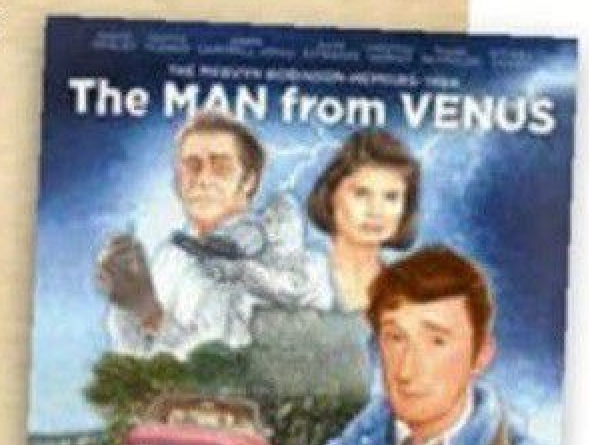
Big Finish's Tenth Doctor and Donna audio adventure *Death and the Queen* – written by James Goss and starring David Tennant and Catherine Tate – is to be released on clear vinyl, exclusive to HMV stores in the UK. It will be available from 6 September 2019, limited to just 1,250 numbered copies. *Death and the Queen* is currently available as a CD or download as part of Big Finish's *The Tenth Doctor Adventures: Volume One.*

▶ Myth Master



The latest subject in the *Myth Makers* DVD documentary series is Eric Roberts, who played the Master in the 1996 *Doctor Who* TV movie. In this edition of *Myth Makers*, Eric is interviewed by his wife Eliza, who was also in the TV movie, playing Eric's on-screen wife. *Myth Makers: Eric Roberts* is on sale now from *timetraveltv.com* priced £10 on DVD, £6 to download or £3 to stream.

▶ Men are from Venus



The Man from Venus is a new full-cast audio comedy-drama which tells the story of a *Doctor Who* fan. It stars Sophie Aldred, Emma Campbell-Jones (Cass from 2013's *The Night of the Doctor*) and Stuart Grant as Tom Baker. For more information visit *themanfromvenus.org*

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets
Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

Mark Scott's photo of Jon Pertwee, taken at a convention in Aldbourne in 1996.

Jon with the cast of *The Dæmons* (1971) at the same convention. Photo by Stephen Broome.

Last issue **Doctor Who Magazine** marked the centenary of Jon Pertwee's birth and 50 years since he was cast as the Third Doctor. Continuing those celebrations, here are some more of your memories of Jon...

THE POWER OF THREE

MIKE MULLIGAN EMAIL
Jon Pertwee is my favourite Doctor. I very much enjoyed reading the transcript in **DWM** 540 of Jon's interview at the very first *Doctor Who* convention, which was held in 1977. It reminded me of the only time I saw the great man in person, in 1984 at the Liverpool Garden Festival.

It was a glorious summer, and you can imagine my surprise when, while walking around the festival grounds with my girlfriend, we chanced upon Mr Pertwee in full Worzel Gummidge make-up, muttering about where "Aunt Sally" had got to and "slices of cake"! I wished I could have told him how much I enjoyed his performance as the Third Doctor, but thought that, as he was engaged for a different performance that day, he would not appreciate it.

MARK SCOTT CHIPPENHAM
I took a photograph of Jon Pertwee on 27 April 1996 at what must have been his last convention appearance in the UK. At the location – Aldbourne, Wiltshire – Jon popped in to say goodbye to the attendees and his fellow guests before travelling home. It was a lovely moment but one which gained poignancy just a few weeks later when the news broke that he had died. Here's to the great man.

'BOW TIE ANIMATION' EMAIL
It was very interesting to see the results of *The World Cup of the Third Doctor* in **DWM** 540. It's given me pause for contemplation upon how even the more maligned and downtrodden *Doctor Who* serials can offer pleasure. It was inevitable that *The Mutants* and *The Time Monster* [both 1972] would be out of the competition early on, but my dad and I always enjoy them.

JENNIFER SHELDEN KENT
The BBC should be congratulated on producing another fine collection in the Season 10 Blu-ray box set. Firstly, the design and packaging is second to none – it's very classy! I found the new extra *Looking for Lennie*, on the life of director Lennie Mayne, really interesting and inspiring.

Presenter Toby Hadoke, producer Chris Chapman and the team have given us another wonderful insight into the life of someone to whom Whovians are indebted. Lennie Mayne's personality and talent shone

STAR LETTER

SIMON STABLER EMAIL
In April 1992 Jon Pertwee came to Peterborough as part of the Queensgate Shopping Centre's tenth anniversary celebrations. A couple of weeks beforehand, a lady from Queensgate's PR firm visited our local fan group meeting to ask if anyone had a TARDIS prop they could lend to the event. Although there was no TARDIS available, I offered them my home-built K9, which was gratefully received. As a reward, I was invited to meet Jon in the centre's management suite before the event took place.

The day arrived and, after stepping through a hidden door usually reserved for arrested shoplifters, I was introduced to Jon. He shook me warmly by the hand and told me that, while he was grateful for the loan of the prop, as K9 was a character associated with Tom Baker's Doctor he'd rather not appear with it. After a chat, an autograph and a couple of photographs, it was time to leave Jon to prepare for his public appearance in the mall downstairs.

I found my friends among the crowds. Suddenly, the man himself appeared at the top of the escalators, dressed in suit, cape and frill-fronted shirt, arms outstretched in the "I am the Doctor" pose. The crowd went wild and, as Jon made his way to his signing table, he stopped, turned to me and in front of hundreds, possibly thousands, said: "Hello Simon." As a *Doctor Who* fan, few could have had a better experience of meeting the man.

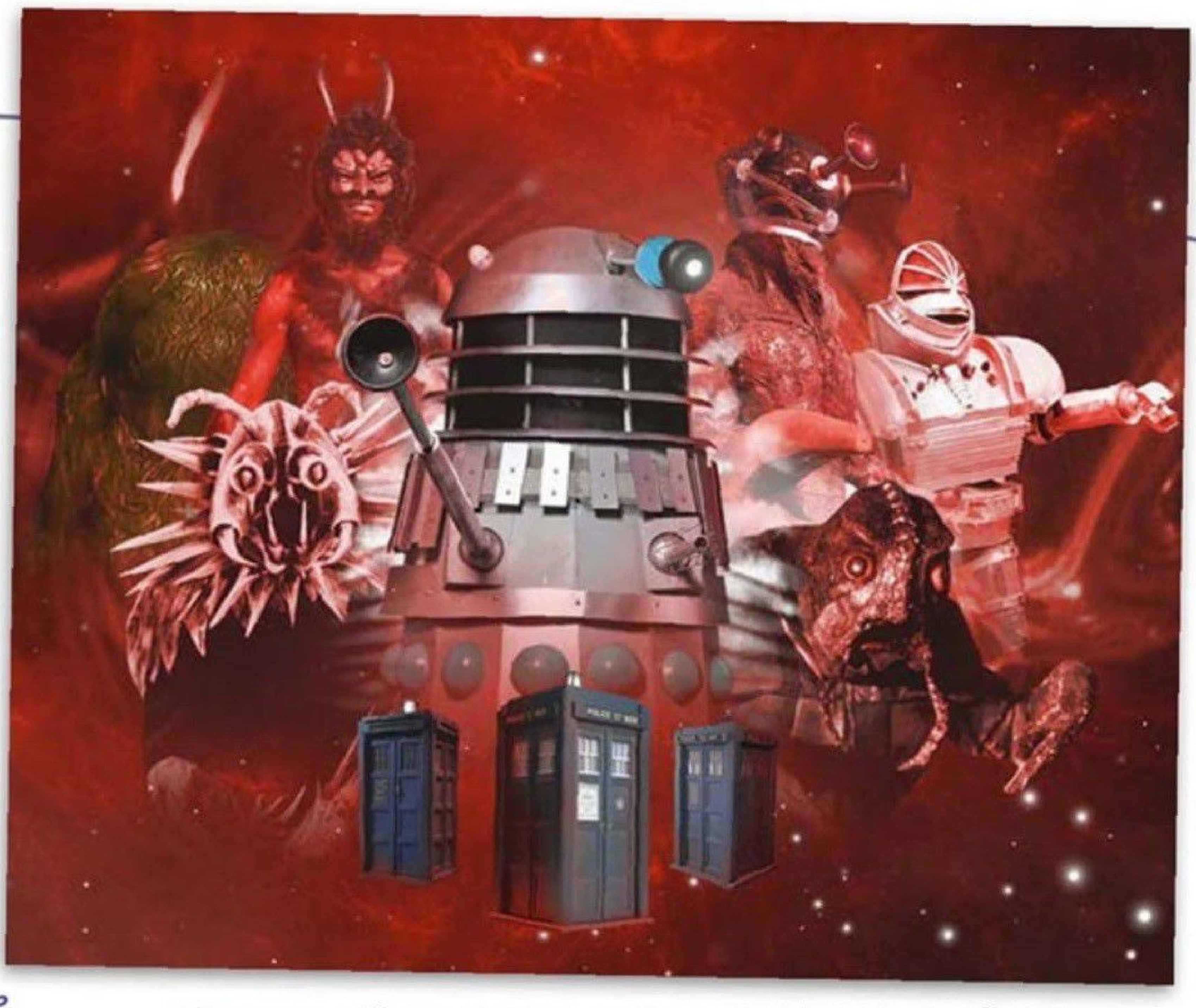
Simon Stabler meeting Jon Pertwee in 1992.

Simon's letter wins him a copy of *The Third Doctor Adventures: Volume Five*. It's available now from *bigfinish.com* priced £24.99 on CD or £19.99 to download.

BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES

through the documentary. I was so sad to learn of the tragic events surrounding his death but this served as a splendid tribute to the man. Thank you for including extras like this on *The Collection* range.

If you've also been enjoying *Doctor Who: The Collection – Season 10*, get in touch to tell us your highlights.

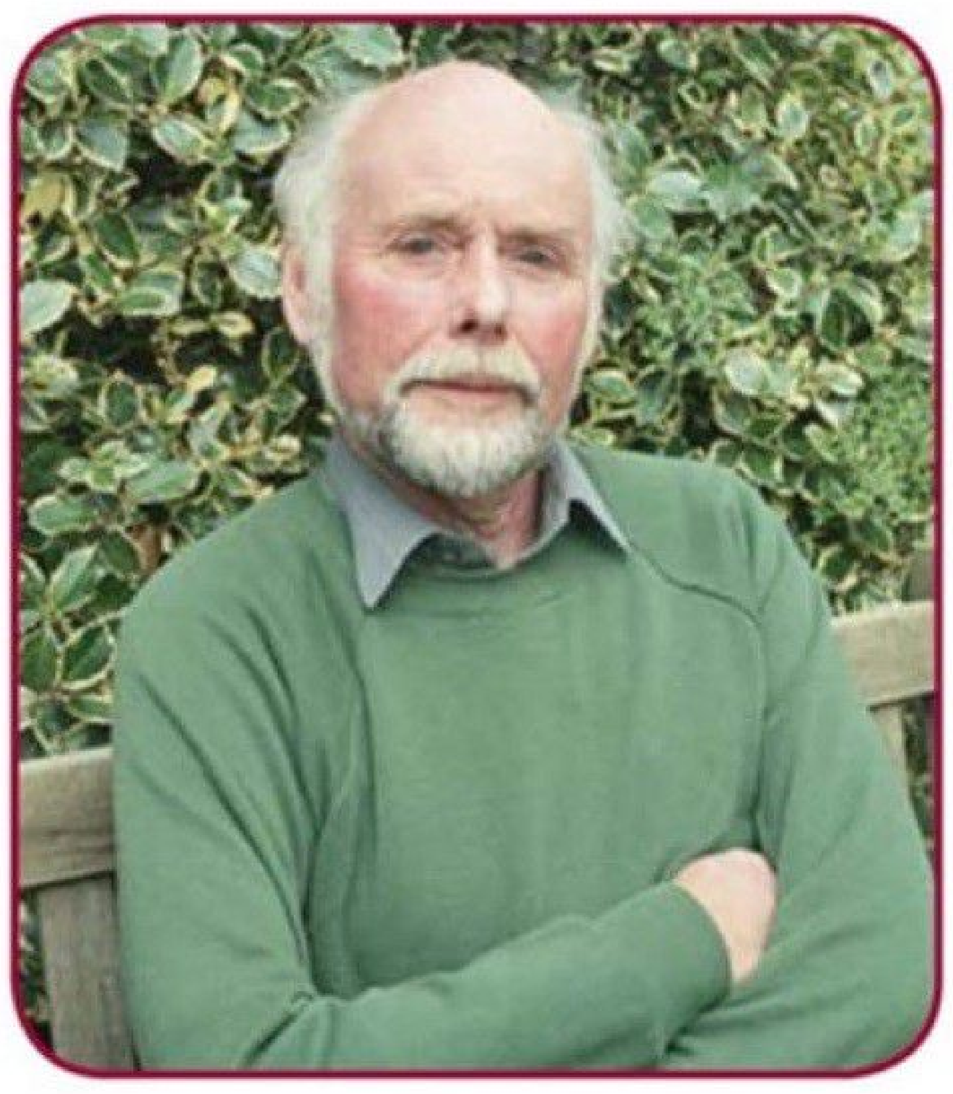


Ross Muscroft's artwork commemorating some of Christopher Barry's stories.

This issue DWM is celebrating the work of Christopher Barry, who directed 43 episodes of *Doctor Who* between 1963 and 1979: *The Mutants* (aka *The Daleks*), *The Rescue*, *The Romans*, *The Savages*, *The Power of the Daleks*, *The Dæmons*, *The Mutants*, *Robot*, *The Brain of Morbius* and *The Creature from the Pit*.

TOP DIRECTION

ROSS MUSCROFT EMAIL
Christopher Barry was simply one of the greatest minds in the history of *Doctor Who*. Since his work on *The Daleks* in 1963, his direction for each episode that he worked on took the show into new realms. His stories have proved to be very memorable. *The Dæmons* [1971], *Robot* [1974-75] and *The Brain of Morbius* [1976] are some of my favourites and paved the way for *Who*'s future. Barry was a master of his craft and we were lucky to have him direct four Doctors during their travels.



Christopher Barry, pictured in May 1991.

BARRY ALDRIDGE EMAIL
I remember seeing Christopher Barry at the ExCeL Celebration back in 2013 and he came across as a fascinating man with really interesting stories. He talked about his experiences of working with the different Doctors and I learned lots of new things from his panel.

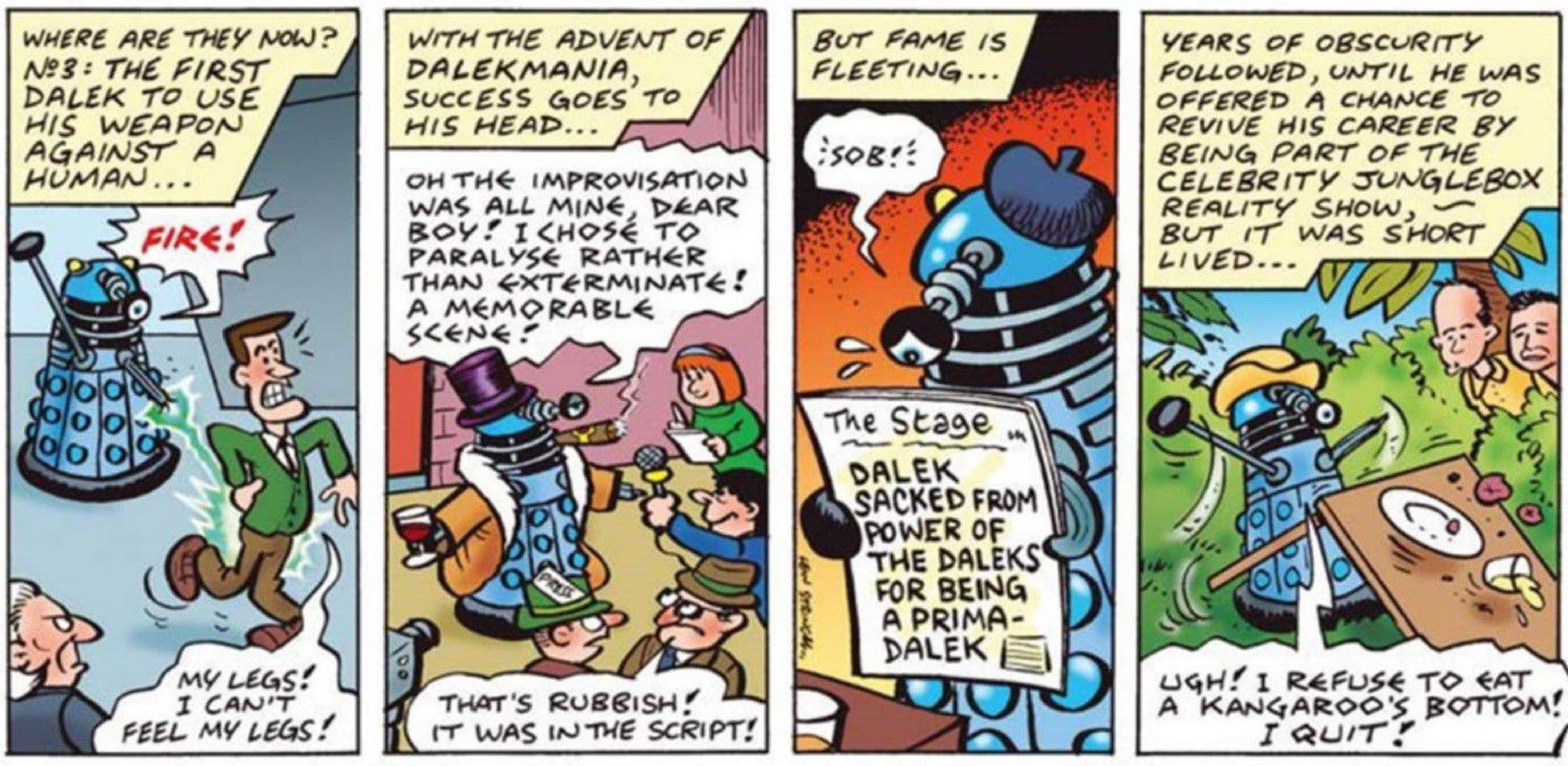
My favourite story that he directed is *The Dæmons*, as it has great style in terms of how it was shot and memorable effects – for example, Azal growing from normal to gigantic size. I knew Barry was proud of that too.

JAMES LYNN
HEMEL HEMPSTEAD
I loved *The Dæmons* when I first saw it many years ago, but the end of Episode Four, where Azal appears, traumatised me. Possibly it was the horns, or his huge size, or the creepy way he stuck his tongue out. Whatever it was, when next Saturday came around, I knew that the cliffhanger would be repeated. I was watching it at my grandma's house. As *Doctor Who* began, I stood outside the back kitchen door where I could hear the TV but couldn't see it. Once I could hear that the cliffhanger recap was over, it was safe to go inside and watch the end of the episode. →

Azal in *The Dæmons*.

The Daft Dimension

BY LEW STRINGER


WHERE ARE THEY NOW? №3: THE FIRST DALEK TO USE HIS WEAPON AGAINST A HUMAN...
FIRE!
MY LEGS! I CAN'T FEEL MY LEGS!
WITH THE ADVENT OF DALEKMANIA, SUCCESS GOES TO HIS HEAD...
OH THE IMPROVISATION WAS ALL MINE, DEAR BOY! I CHOSE TO PARALYSE RATHER THAN EXTERMINATE! A MEMORABLE SCENE!
PRESS
THAT'S RUBBISH! IT WAS IN THE SCRIPT!
BUT FAME IS FLEETING...
SOB!
The Stage
DALEK SACKED FROM POWER OF THE DALEKS FOR BEING A PRIMA-DALEK
Lew Stringer
YEARS OF OBSCURITY FOLLOWED, UNTIL HE WAS OFFERED A CHANCE TO REVIVE HIS CAREER BY BEING PART OF THE CELEBRITY JUNGLEBOX REALITY SHOW, — BUT IT WAS SHORT LIVED...
UGH! I REFUSE TO EAT A KANGAROO'S BOTTOM! I QUIT!

WHO TUBE

This issue's selection of *Who*-related videos...

To celebrate Jon Pertwee's 100th birthday, Matthew Sweet talks to Sean Pertwee about his father's legacy as the Third Doctor. Go to: *tinyurl.com/RememberingJon*

The first episode in an unofficial online documentary series about the Daleks reveals new facts about the special effects in *The Daleks' Master Plan*. Go to: *tinyurl.com/TerryNationArmy*

David Tennant is a guest on the American interview series *Off Camera*. Here he tells interviewer Sam Jones about his childhood fantasy of being the Doctor. Go to: *tinyurl.com/TennantOffCamera*

Listen to a cover of *The Shepherd's Boy* – aka *Breaking the Wall* – from the 2015 episode *Heaven Sent*, featuring violin, guitar and vocals. Go to: *tinyurl.com/HeavenSentCover*

Josh Snares compares and contrasts *Doctor Who*'s original special effects with the more recent optional CGI replacements. Go to: *tinyurl.com/CGIreplacements*

ON TWITTER...

@Ian_Golden Well done to everyone involved with **DWM** 540. Some fantastic reflections on the Jon Pertwee era of *Doctor Who* and also being a *Gotham* fan I loved the Sean Pertwee interview. Can't wait for *Trial* on Blu-ray now too!

@fitgeet_uk Issue 540 was superb. And to give **DWM** their due, they still manage to give us new things about the 'classic' series which, after all this time, is pretty impressive!

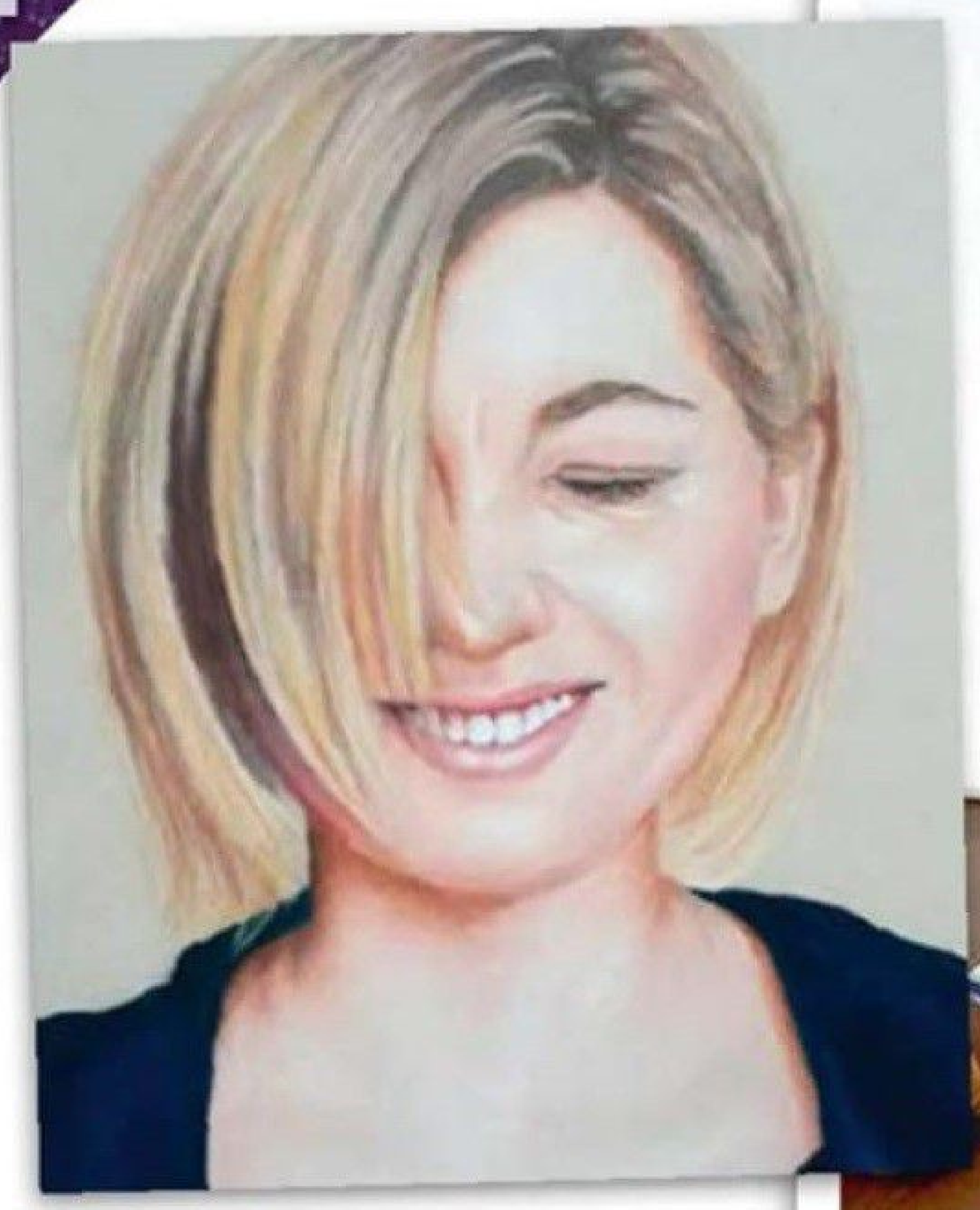
@sisterhood_karn It's an utter joy to be reading a 'new' interview with Jon Pertwee in **DWM** 540.

@Thetinytimelord **DWM** 540 is really cool! Packed with stuff on Jon's era, a World Cup of episodes and a lovely picture of *@Manning Official* and Jon on page 32. Big smiles!

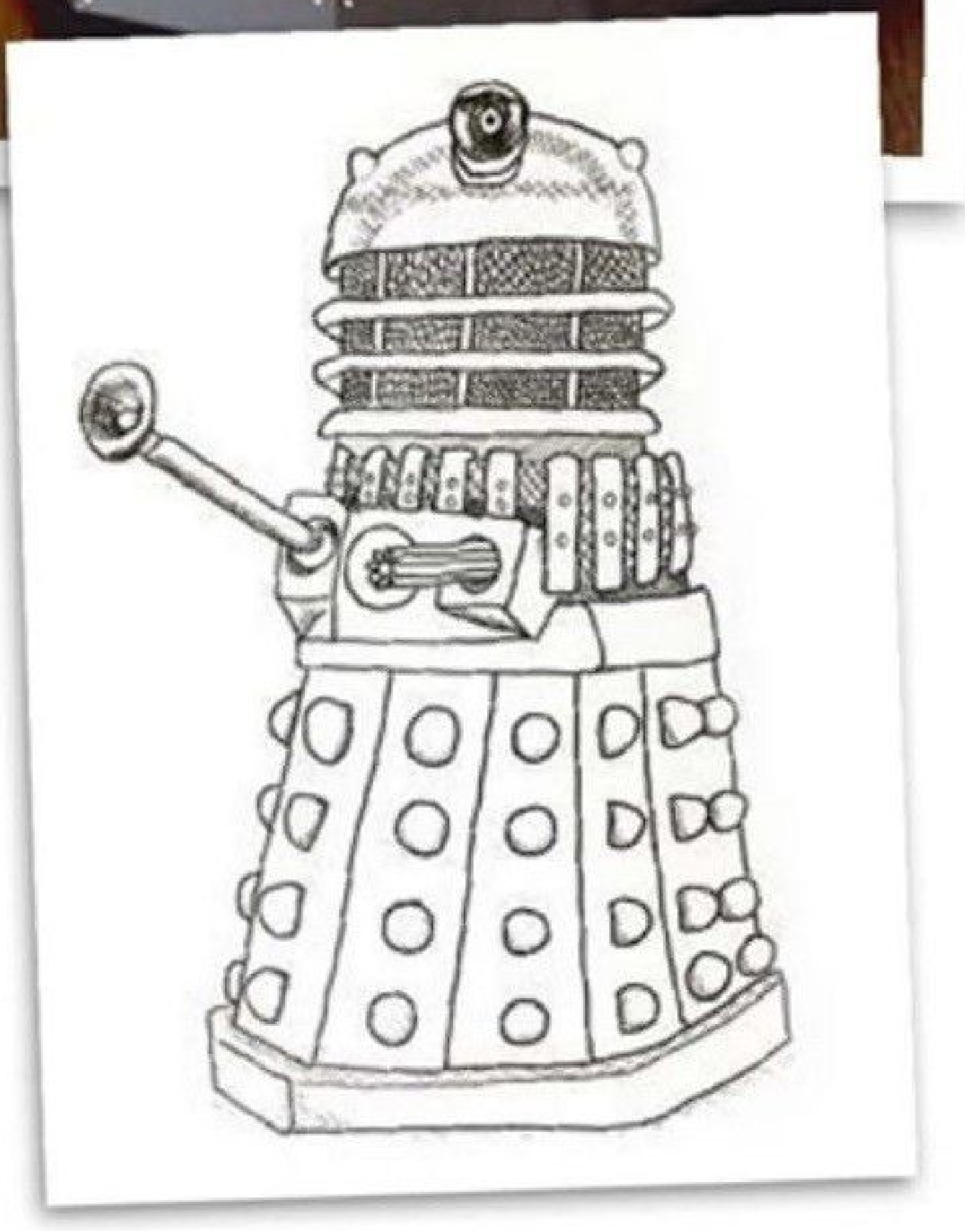
@TimeLordDrew61 Just read **DWM** 540. It is excellent. Full of great interviews and features and a great tribute to Jon Pertwee.

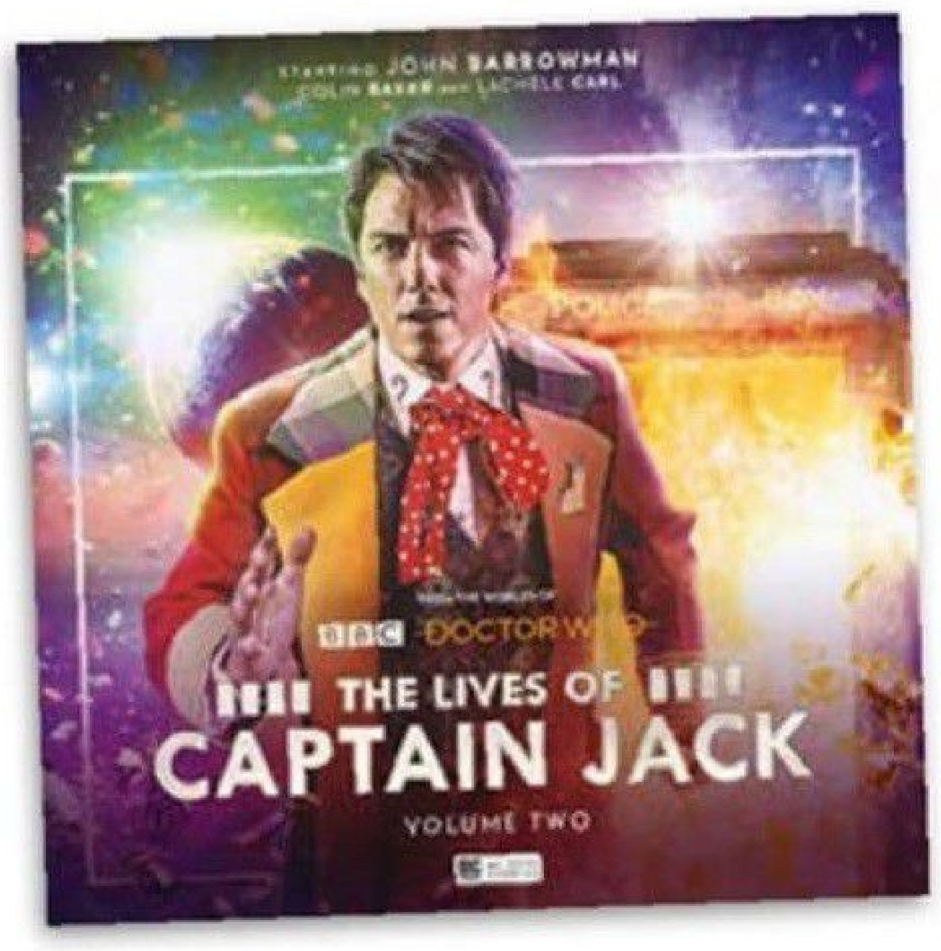
@CunningSmi1e I love all of *Doctor Who* but my heart – that little bit of me that remembers being 11 – will always belong to the 'classic' era. That's why, as much as I love Series 12 gossip and Jodie Whittaker photos, it's so nice to see **DWM** 540 packed with Third Doctor features.

@Monster_Maker Simply beautiful tribute to Paul Condon in **DWM** 540 from our ever-lovely friend Chris Chibnall. Quite floored by it to be honest.


Jodie Whittaker by Lucy Smart.

Alex Newsome's son Felix celebrates his first birthday dressed as the Doctor.


A drawing from Lauren Lester, inspired by *Genesis of the Daleks* (1975).



The Lives of Captain Jack: Volume Two.

SIXIE AND JACK

RICHARD PILLING EMAIL

In June I decided to listen to Big Finish's *The Lives of Captain Jack: Volume Two*, and after five minutes of *Piece of Mind* I knew I'd made a good purchase. I spent the next hour enjoying an adventure with the Sixth Doctor and Captain Jack that felt like the perfect mix between a 'classic' *Doctor Who* episode, which builds the tension and characters slowly but effectively, and a 'new *Who*' that's fast-paced, emotional and hilarious.

James Goss again proves to be one of the best among Big Finish's many amazing writers, while John Barrowman and Colin Baker were the perfect double act. I hope this isn't the only time Big Finish will bring 'classic' Doctors and 'new series' companions together.

WHO'S A SHE-DEVIL?

DANIEL JUDD EMAIL

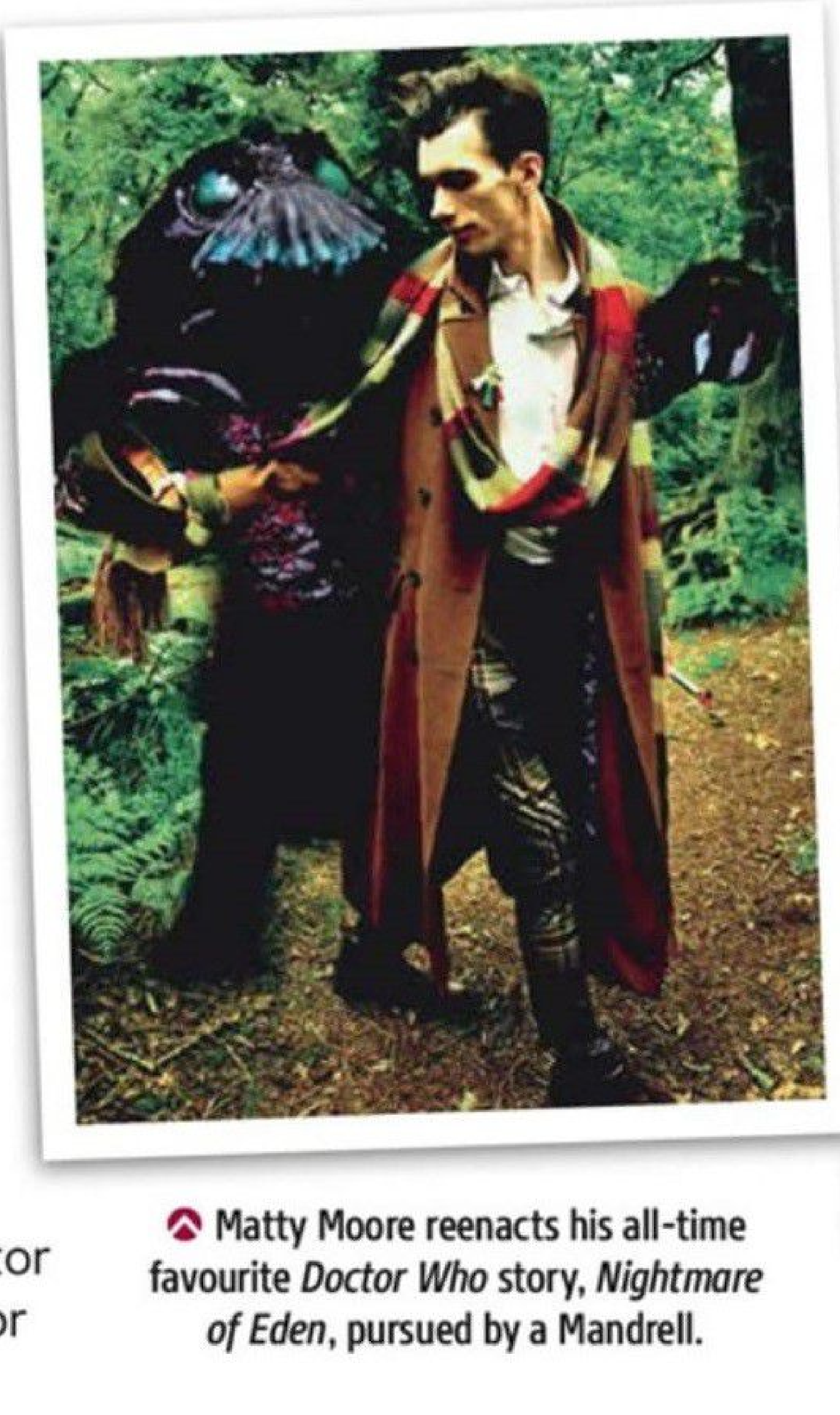
In 2005 I interviewed the incomparable Julie T Wallace about her role in *The Loves and Lives of a She Devil* for the BBC Cult website. I recently discovered that the interview was still online and look, she predicted the future... "My mate's playing Doctor Who so why aren't I in it? Who's the man in it? The Master – I should be the Mistress." Might Steven Moffat have read it? And could Big Finish give Julie a crack at the role?

DAY OF THE MOON

PHIL JOHNSON EMAIL

As this month marks the 50th anniversary of the first Moon landing and also my own 50th birthday, I'm going to enjoy all the Moon landing features in the general media and in this marvellous publication too.

I was born on 17 July 1969, as Apollo 11 was on course to make history. I think it's just possible that I might go to the Moon in my lifetime but if not I'm grateful that the Doctor has taken me there for some great adventures over the years. Happy anniversary, Apollo 11 Moon landing, and thank you Doctor.


Matty Moore reenacts his all-time favourite *Doctor Who* story, *Nightmare of Eden*, pursued by a Mandrell.

There's more on the Doctor's involvement with Apollo 11 on page 62...

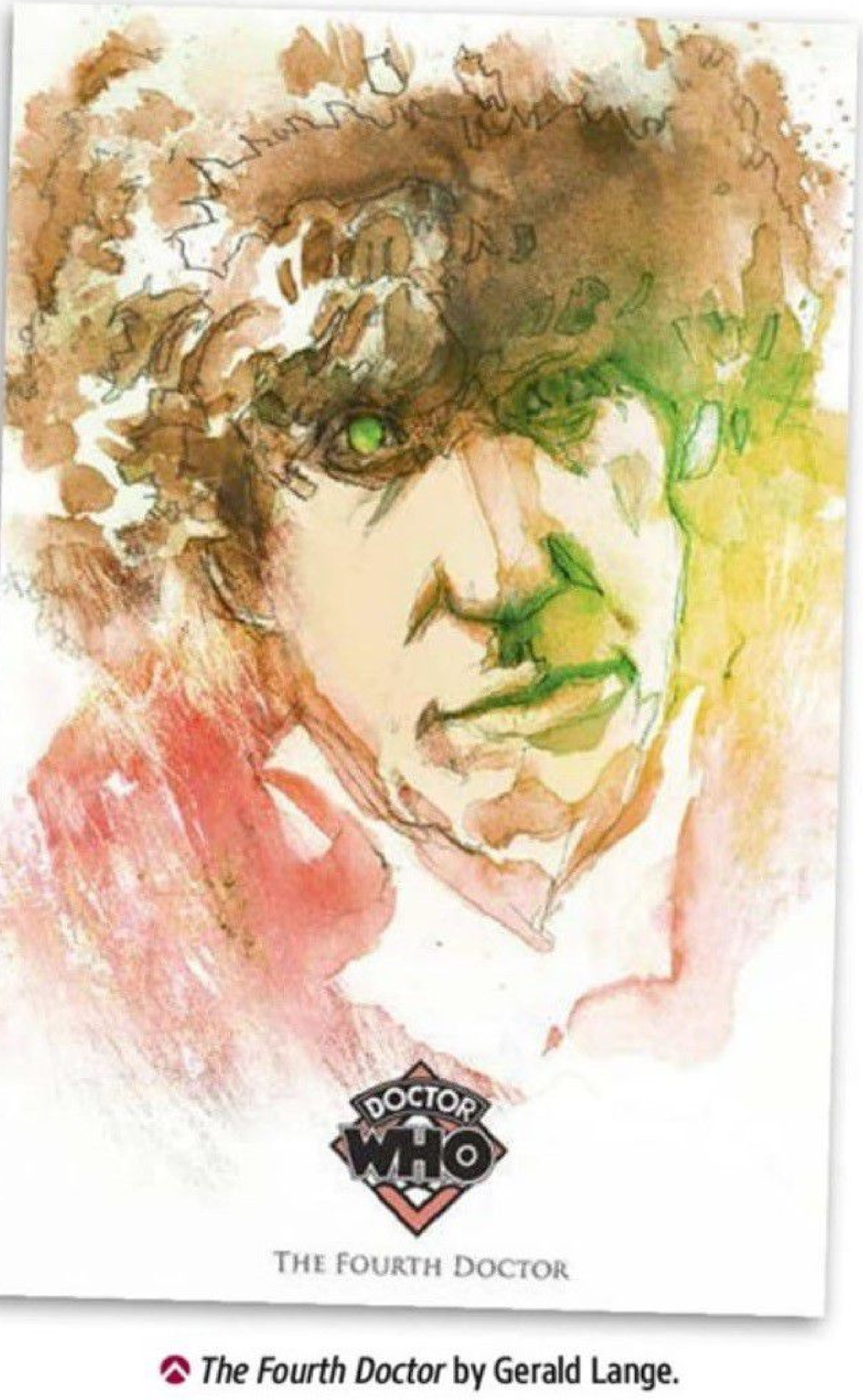
WHAT'S IN A NAME?

MARGARET JODIE EVANS EMAIL

I was so excited when Jodie Whittaker was announced as the Thirteenth Doctor. Last year I was choosing my new name (I'm a trans woman) and I chose Jodie in honour of the new Doctor. Seeing a woman in the title role at the same time I started my transition has meant so much to me. So to celebrate the first female Doctor I decided to collect every story she appears in. To that end, I've been collecting **DWM** for your comic strips, and I love them! The Thirteenth Doctor stories so far have both been great and the art is consistently fantastic. I look forward to the next comic strip so much that I count down the days until I can get my hands on the next issue.

We're pleased to hear you enjoy the strip, Margaret! This issue's adventure – the second part of *The Power of the Mobox* – begins on page 53.

That's all for now! We'll have more of your letters, pictures and artwork next issue. Please keep sending them to the usual address: *dwm@panini.co.uk* **DWM**



The Fourth Doctor by Gerald Lange.

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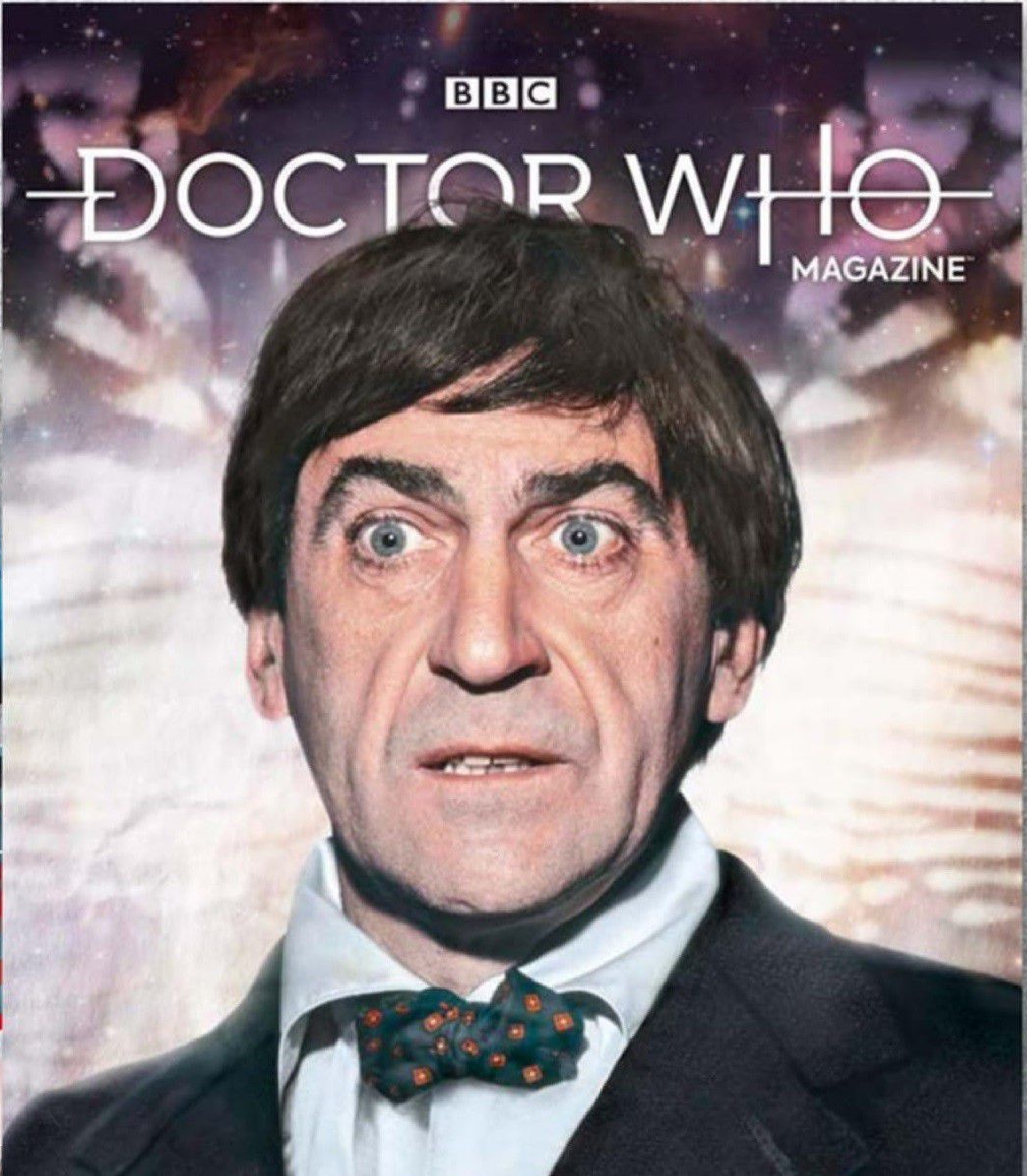

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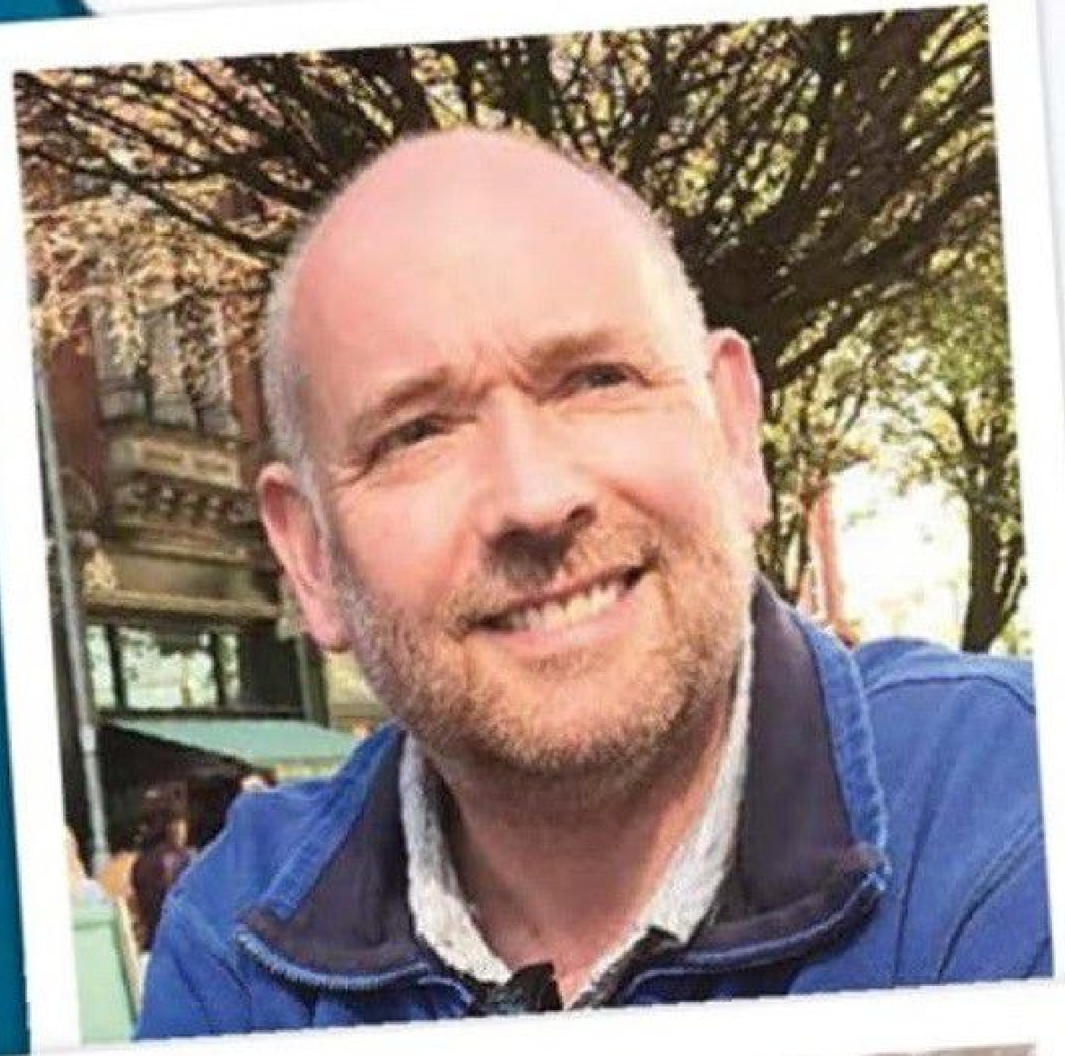
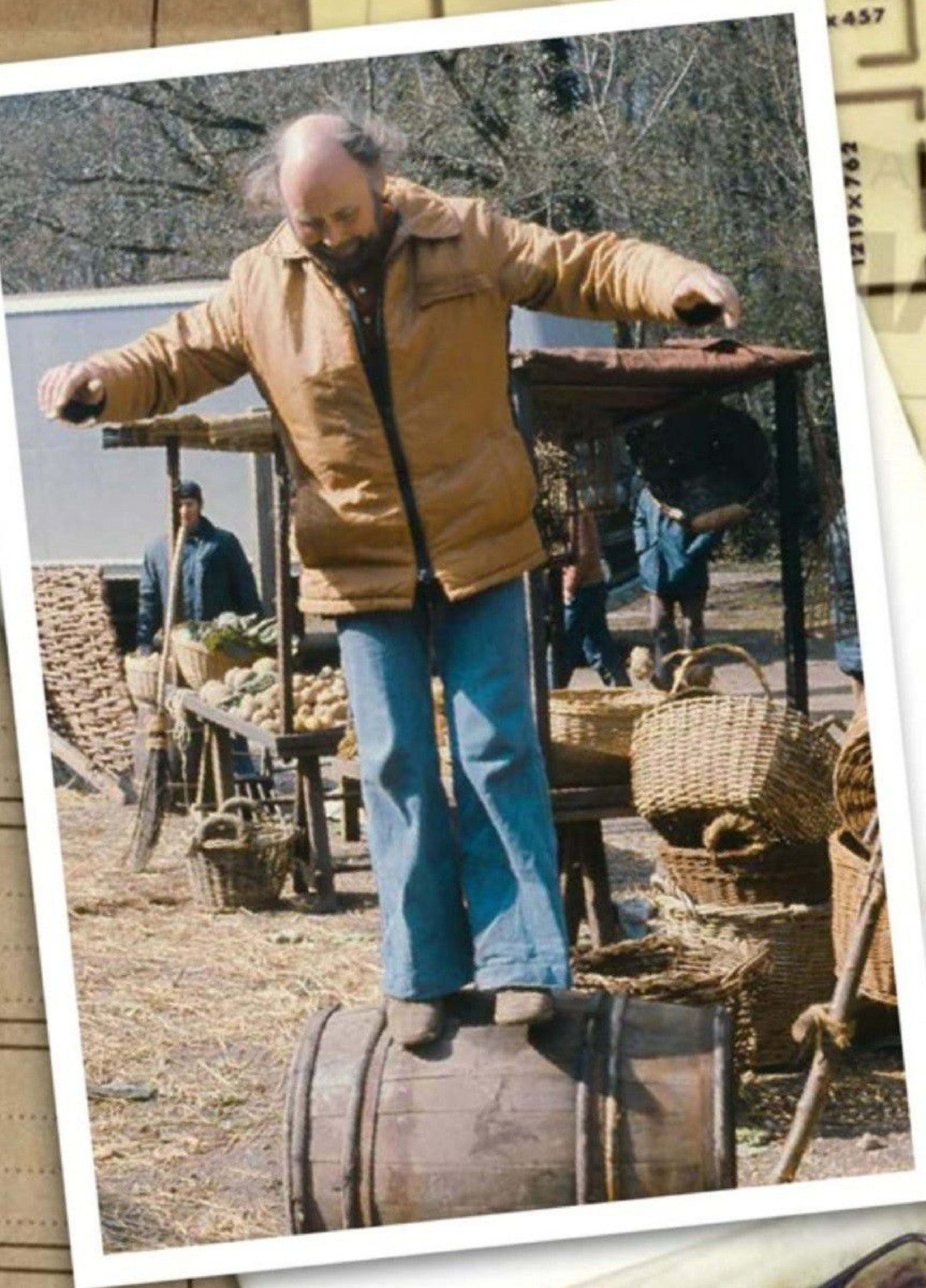
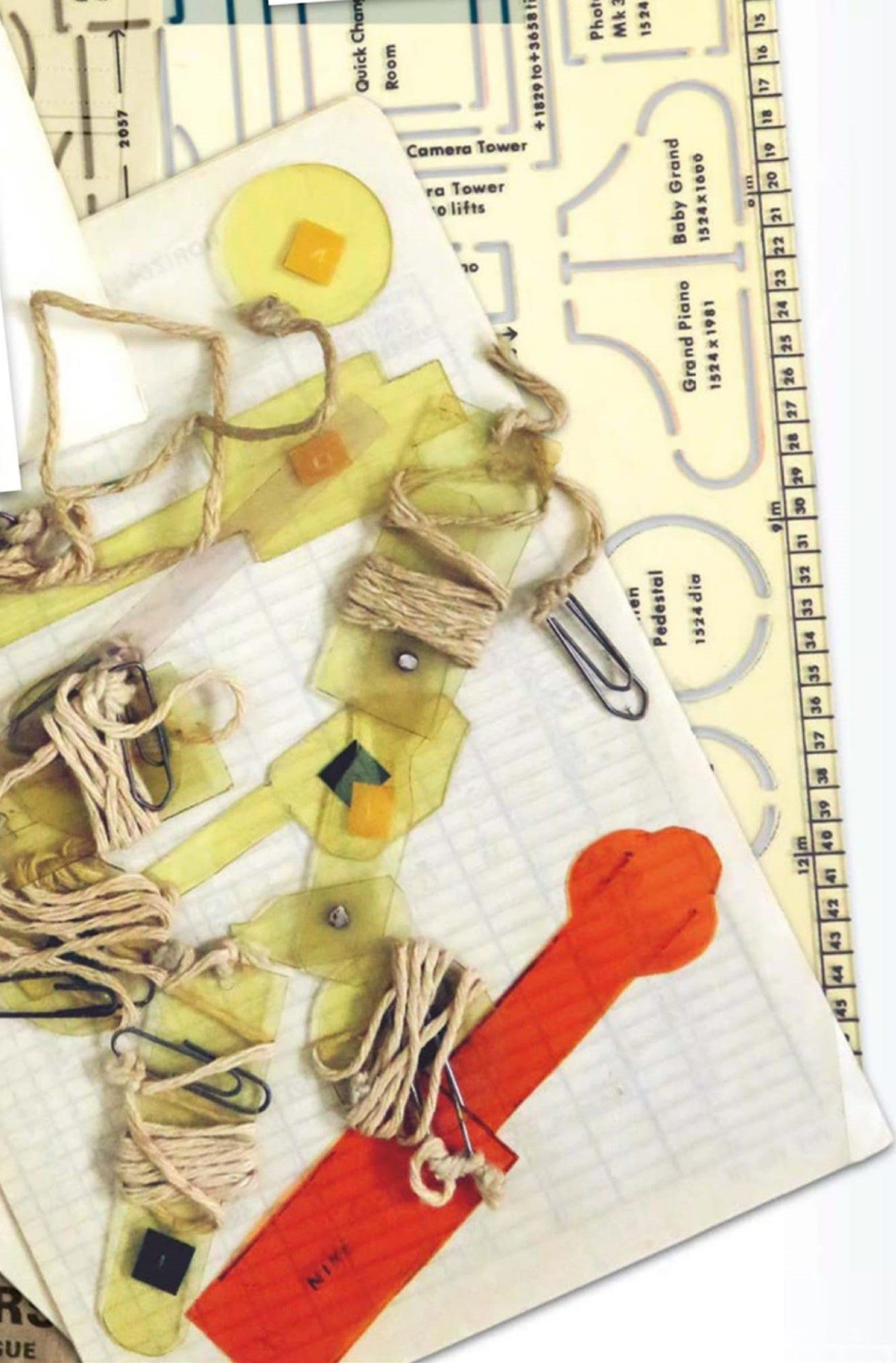
THE CHRISTOPHER BARRY COLLECTION

At Home with the Daleks



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Top right: Matt Barry is proud of his father's work on *Doctor Who* and other programmes.

Above right: Matt, his brother Robin, and a friend pretending to be Daleks in the 1960s.

Above left: Christopher Barry proves that directing is a balancing act, on location for *Nicholas Nickleby* in 1976.

Right: Some of the items Christopher used to plot camera positions on his studio floor plans.

Christopher Barry's children are sharing items from a remarkable archive on the pages of **DWM**. Here they pay tribute to their father, a director who made a huge contribution to *Doctor Who* between 1963 and 1979.

Interview by **JASON ARNOPP**

Above: Christopher and Venice Barry joined their daughter Rosey, and her dog Merlot, on holiday in Carcassonne, France, in 2008.

Left: Christopher (right) as the second tailor in a 1948 stage production of *Happy as Larry*.

Below: Christopher at home in the late 1960s, preparing his camera script for an episode of police drama *Z Cars*.

One afternoon in the 1960s, a very unusual picnic took place in London's Richmond Park. Patrick Troughton pulled a comically terrifying face, let out a growl and chased Christopher Barry's kids around an oak tree. Patrick was pretending to be a Yeti, a monster from his era of *Doctor Who*.

"The deer in the park were looking on, rather bemused," recalls Matt Barry, youngest son of Christopher. "Dad and Patrick got on very well. That day, I remember thinking, 'God, this is cool – I'm having a picnic with Doctor Who!'"

Christopher Barry worked as director on ten *Doctor Who* serials, including *The Mutants* (aka *The Daleks*, 1963-64), *The Power of the Daleks* (1966), *The Dæmons* (1971) and *The Brain of Morbius* (1976). Outside the world of *Who*, he was known for helming episodes of TV shows such as *Poldark* (1975), *All Creatures Great and Small* (1978-80) and *The Tripods* (1984).

> **"We definitely hid behind the sofa like most children did."** ROSEY DYER

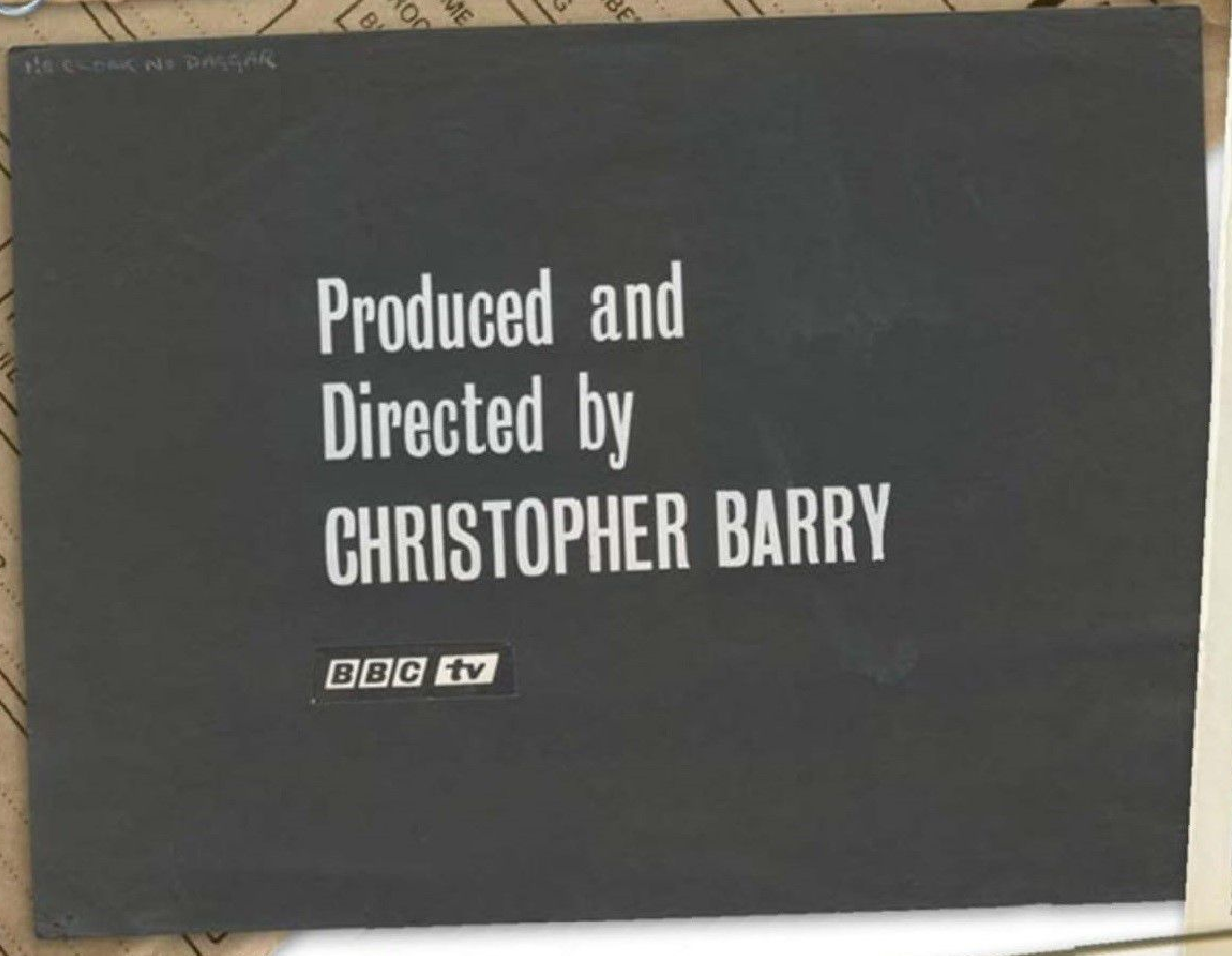
Sadly, Christopher passed away five years ago. **Doctor Who Magazine** has gathered two of his children, Matt and Rosey (and two of his grandchildren), to celebrate his life and share memories of their wonderfully creative father.

Whenever Christopher's work was on TV, a big fuss was made in the Barry household – and when the show being broadcast was *Doctor Who*, there was the added frisson of fear. The family would watch *Who*, regardless of whether Christopher had served as director that week.

"We were hooked!" says Matt. "And of course, Dad wanted to see what all the other directors were up to, and whether his stories were up to scratch with theirs. While we watched his own stuff, he was always saying things like, 'Oh, this scene shouldn't be like that! They wouldn't let me change it.'"

"We would always watch all the credits," says Rosey, "and wait till Dad's name came up at the end, then applaud. He was so proud – and Mum was so proud of him. We definitely hid behind the sofa like most children did, and I suppose I was a bit chilled by the Daleks. We had a sort of Dalek play costume, which our older brother Robin →

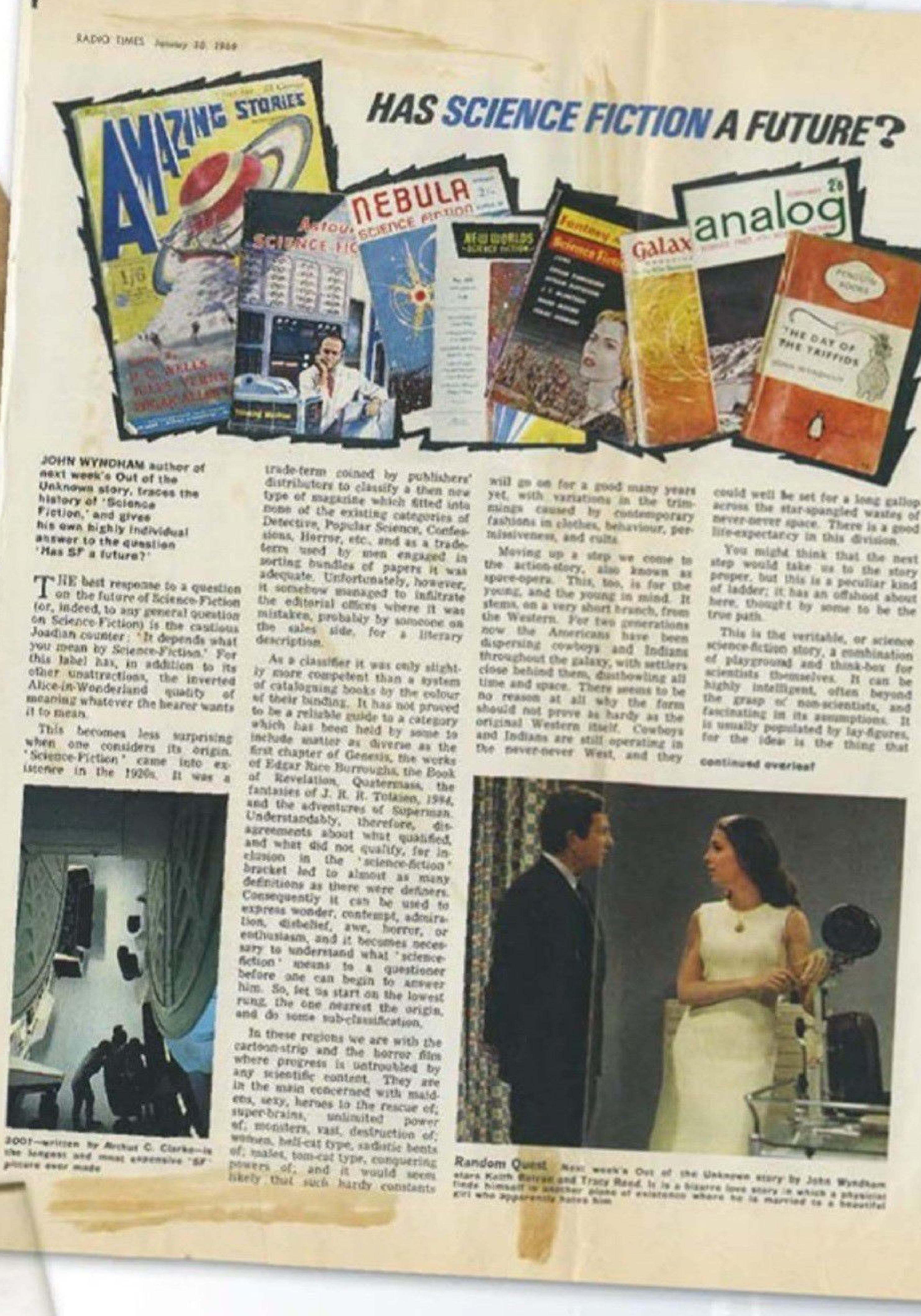
THE CHRISTOPHER BARRY COLLECTION



NO CLOAK NO DAGGAR

Produced and
Directed by
CHRISTOPHER BARRY

BBC tv



RADIO TIMES January 30 1969

HAS SCIENCE FICTION A FUTURE?

JOHN WYNDHAM author of next week's Out of the Unknown story, traces the history of 'Science Fiction,' and gives his own highly individual answer to the question 'Has SF a future?'

THE best response to a question on the future of Science-Fiction (or, indeed, to any general question on Science-Fiction) is the cautious Joadian counter: 'It depends what you mean by Science-Fiction.' For this label has, in addition to its other unattractions, the inverted Alice-in-Wonderland quality of meaning whatever the bearer wants it to mean.

This becomes less surprising when one considers its origin. 'Science-Fiction' came into existence in the 1920s. It was a trade-term coined by publishers' distributors to classify a then new type of magazine which fitted into none of the existing categories of Detective, Popular Science, Confessions, Horror, etc., and as a trade-term used by men engaged in sorting bundles of papers it was adequate. Unfortunately, however, it somehow managed to infiltrate the editorial offices where it was mistaken, probably by someone on the sales side, for a literary description.

As a classifier it was only slightly more competent than a system of cataloguing books by the colour of their binding. It has not proved to be a reliable guide to a category which has been held by some to include matter as diverse as the first chapter of Genesis, the works of Edgar Rice Burroughs, the Book of Revelation, Quatermass, the fantasies of J. R. R. Tolkien, 1984, and the adventures of Superman. Understandably, therefore, disagreements about what qualified, and what did not qualify, for inclusion in the 'science-fiction' bracket led to almost as many definitions as there were definers. Consequently it can be used to express wonder, contempt, admiration, disbelief, awe, horror, or enthusiasm, and it becomes necessary to understand what 'science-fiction' means to a questioner before one can begin to answer him. So, let us start on the lowest rung, the one nearest the origin, and do some sub-classification.

In these regions we are with the cartoon-strip and the horror film where progress is untroubled by any scientific content. They are in the main concerned with maidens, sexy, heroes to the rescue of; super-brains, unlimited power of; monsters, vast, destruction of; women, hell-cat type, sadistic bents of; males, tom-cat type, conquering powers of; and it would seem likely that such hardy constants will go on for a good many years yet, with variations in the trimmings caused by contemporary fashions in clothes, behaviour, permissiveness, and cults.

Moving up a step we come to the action-story, also known as space-opera. This, too, is for the young, and the young in mind. It stems, on a very short branch, from the Western. For two generations now the Americans have been dispersing cowboys and Indians throughout the galaxy, with settlers close behind them, disthowling all time and space. There seems to be no reason at all why the form should not prove as hardy as the original Western itself. Cowboys and Indians are still operating in the never-never West, and they could well be set for a long gallop across the star-spangled wastes of never-never space. There is a good life-expectancy in this division.

You might think that the next step would take us to the story proper, but this is a peculiar kind of ladder; it has an offshoot about here, thought by some to be the true path.

This is the veritable, or science science-fiction story, a combination of playground and think-box for scientists themselves. It can be highly intelligent, often beyond the grasp of non-scientists, and fascinating in its assumptions. It is usually populated by lay-figures, for the idea is the thing that

continued overleaf

2001—written by Arthur C. Clarke—is the longest and most expensive 'SF' picture ever made

Random Quest Next week's Out of the Unknown story by John Wyndham stars Keith Barron and Tracy Reed. It is a bizarre love story in which a physicist finds himself in another plane of existence where he is married to a beautiful girl who apparently hates him

Above left: A caption card from the 1963 drama *No Cloak – No Dagger*.

Above right: Christopher kept this *Radio Times* article, which includes a picture from his *Out of the Unknown* episode *Random Quest* (1969).

Right: Christopher used this device to choose camera lenses and calculate viewing angles.

Below: Telesnaps from *The Newcomers*. Christopher directed episodes of the BBC1 soap opera in 1965 and 1969.

→ would get into and run around the garden. It was so funny, because he was tall and the costume was like a dress, so you could see his feet going along underneath it."

Christopher's job created much fun for his kids, beyond being chased around parks by *Doctor Who* himself. "Once, when I was very small," says Matt, "they had Daleks rehearsing at North Acton. I actually got to go inside one and look out through the grille with its horizontal slats! There was a little seat and also a shelf with a huge Ever Ready battery on it, and these weedy red and blue wires. It was all very Heath Robinson!"

"Dad enjoyed creating drama and tension on the screen, and loved every aspect of his job," remembers Rosey. "When I was about nine, I went out location hunting with him, which was quite fun because we'd drive around the country looking at old quarries."

> **"At first, Dad wasn't really all that interested in *Doctor Who*. He was more into period dramas."** MATT BARRY

Neither Matt nor Rosey would brag about their father's achievements at school. "I'm a pretty modest type of guy," Matt notes, "so would only tell if someone asked what my dad did." For her part, Rosey disliked this element of their young lives. "Nobody else had a dad who did anything like directing TV, so you felt ostracised and unusual. It was a bit of a nuisance and embarrassment. Sometimes, the other kids would blame us for *Doctor Who* making them feel frightened every week! But of course, I'm very proud of Dad's work now and love telling people about it."

"At first, Dad wasn't really all that interested in *Doctor Who*," Matt admits. "He was more into period dramas, which he felt had more substance. But then, perhaps by the time Jon Pertwee arrived, Dad realised *Doctor Who* was bigger than he'd thought. And then he *did* want to be given more episodes to do – but now there were other directors to compete with. Sometimes, he was disappointed that certain stories were given to other directors and not to him."

"Dad would receive letters from fans," says Rosey, "saying they'd collected everything he'd ever done, which came as a complete surprise to him. If someone asked a question,

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Remembering Grandad

Two of Christopher Barry's grandchildren, Jo and Mark, raise a glass to him…

What's your favourite *Doctor Who*-related memory of your grandad?
Jo: "I once saw him on a behind-the-scenes documentary, in which he spoke about *Doctor Who* and played up to entertain the camera. He loved being in the spotlight and couldn't really help himself, so he became really animated while directing!"
Mark: "Being allowed to sit and watch *Doctor Who* videos at his house. I would wear his massive D100 headphones and get a director's commentary from him in real-time. He enjoyed the fact that I just wanted to be antisocial and binge-watch *Doctor Who*."

What kind of a person was your grandad?
Jo: "He always wore a hat when we went out, whether it was sunny, windy or whatever. He loved gadgets, so it was really fun finding Christmas presents for him, because he loved anything new that he could play with. He also loved a huge family Christmas gathering. He loved wearing his Santa hat and announcing things like dinner being ready. He would basically direct the family!"
Mark: "An incredibly kind, generous and funny man who loved a practical joke – always hilarious at Christmas times. His passion for science and nature really inspired me, especially through academic life. No surprise that I now work in a museum!"

What is your favourite of your grandad's *Doctor Who* stories?
Jo: "I was born in 1985, when Grandad had already finished his *Doctor Who* work, so I don't have a memory of a full story, but I certainly remember the Daleks chasing the Doctor along corridors!"
Mark: "I've seen them all from Grandad's VHS collection. *The Mutants* [1972] will always be my favourite, because of how creepy the mutants looked."

What else would you like to say about Christopher Barry?
Jo: "I just have beautiful memories of sitting in the sunshine in his wonderful garden with him. Sharing amazing holidays in France. He loved to travel and really inspired me to travel too. Such an inspirational person."
Mark: "Grandad, we miss you! Hope you get to make silly monsters wherever you are."

he tried to write back in a meaningful way. He never threw a single letter away because he really appreciated it."

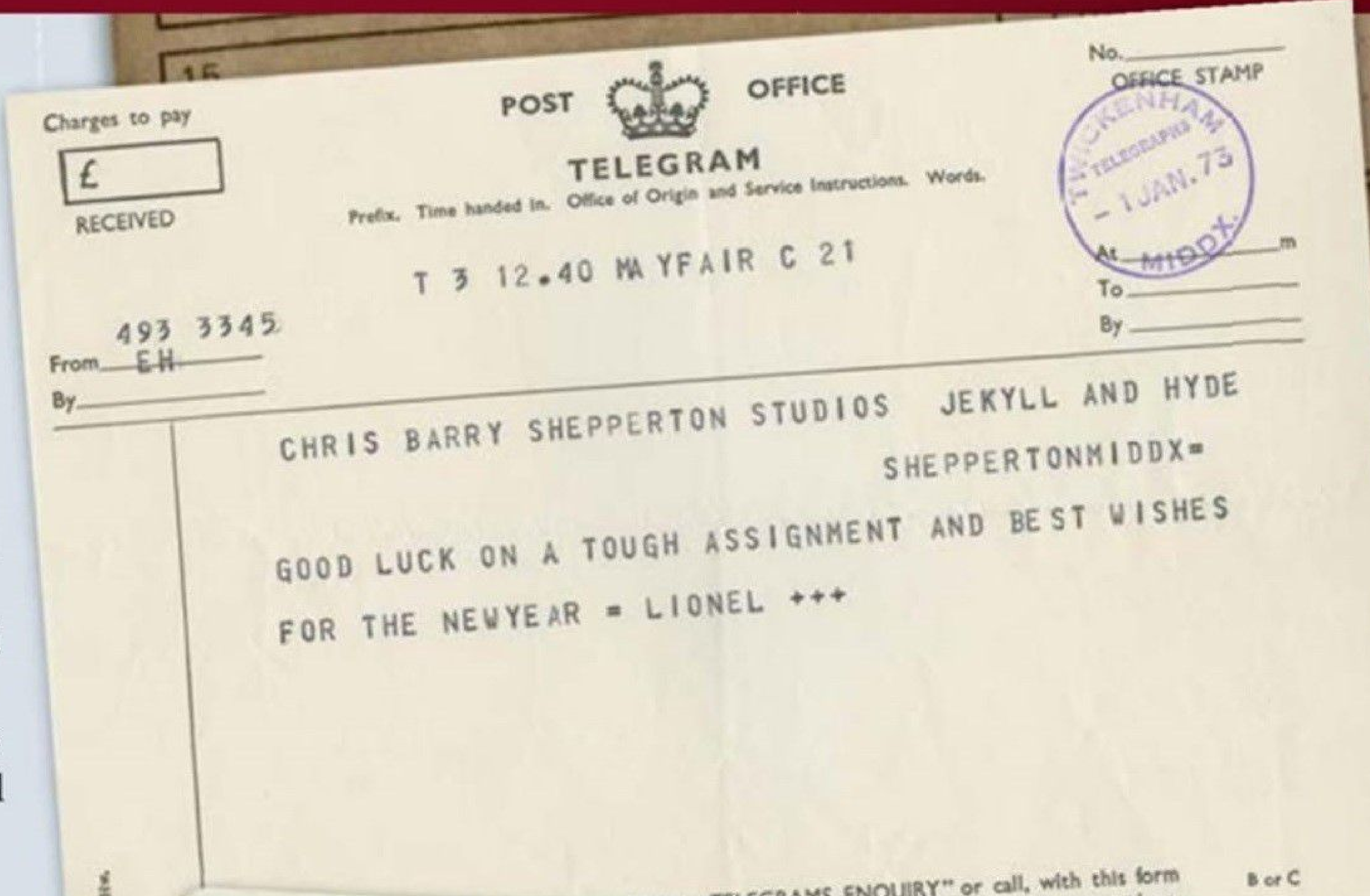
When it comes to discussing what Christopher Barry was like at home, Matt and Rosey paint a picture of a man who was passionate about many things. Very much in tune with the countryside and the Buckinghamshire village of Stokenchurch in which his family lived, Christopher would help restore local structures, such as windmills, and lead his children on walks to clear overgrown footpaths. Before the M40 was built, as Matt remembers, "Dad very vocally fought to preserve the natural beauty of the Chilterns. He drew up plans for an alternative route that would slice sideways through the hills and so wouldn't create such a scar on the landscape. Unfortunately, it was turned down."

"Dad was incredibly energetic, enthusiastic and interested in everything," adds Rosey, "except for maybe sport. He was a nice man with a lovely smile. He could get upset, or upset people easily, without understanding why. I don't think he found it easy to put himself into other people's shoes and see their point of view. He was always right! He had a big ego and was quite sure of himself."

Christopher's fastidious approach to work would occasionally merge with his domestic life. "The bane of my mum's life was him wanting meals on time," says Rosey with a chuckle. "I think he was very used to canteens at work – he had that body clock of 'Lunch is at 1.00pm'."

A distinctly practical man with an eye for detail, Christopher would often be found creating something new at home. "Dad did all the DIY and house renovation," says Matt. "He loved making things out of wood, and was very hands-on with gardening and making jams and chutney. He and my mum also distilled lots of wine. He always had a book to read and would go from one thing to the next, with the same amount of positivity. It was just great."

When Christopher Barry left us in February 2014, the great surge of love and support from *Doctor Who* fans confirmed that he had inspired many people beyond the Barry family. "The response was amazing," says Matt, now an audio engineer who works for the likes of CBBC. "These tributes to our dad went on for a while, from **Doctor Who Magazine**, the newspapers and so forth. And that brought it home to me all the more, the fact that our dad was famous in his own way. He really was quite a guy." **DWM**



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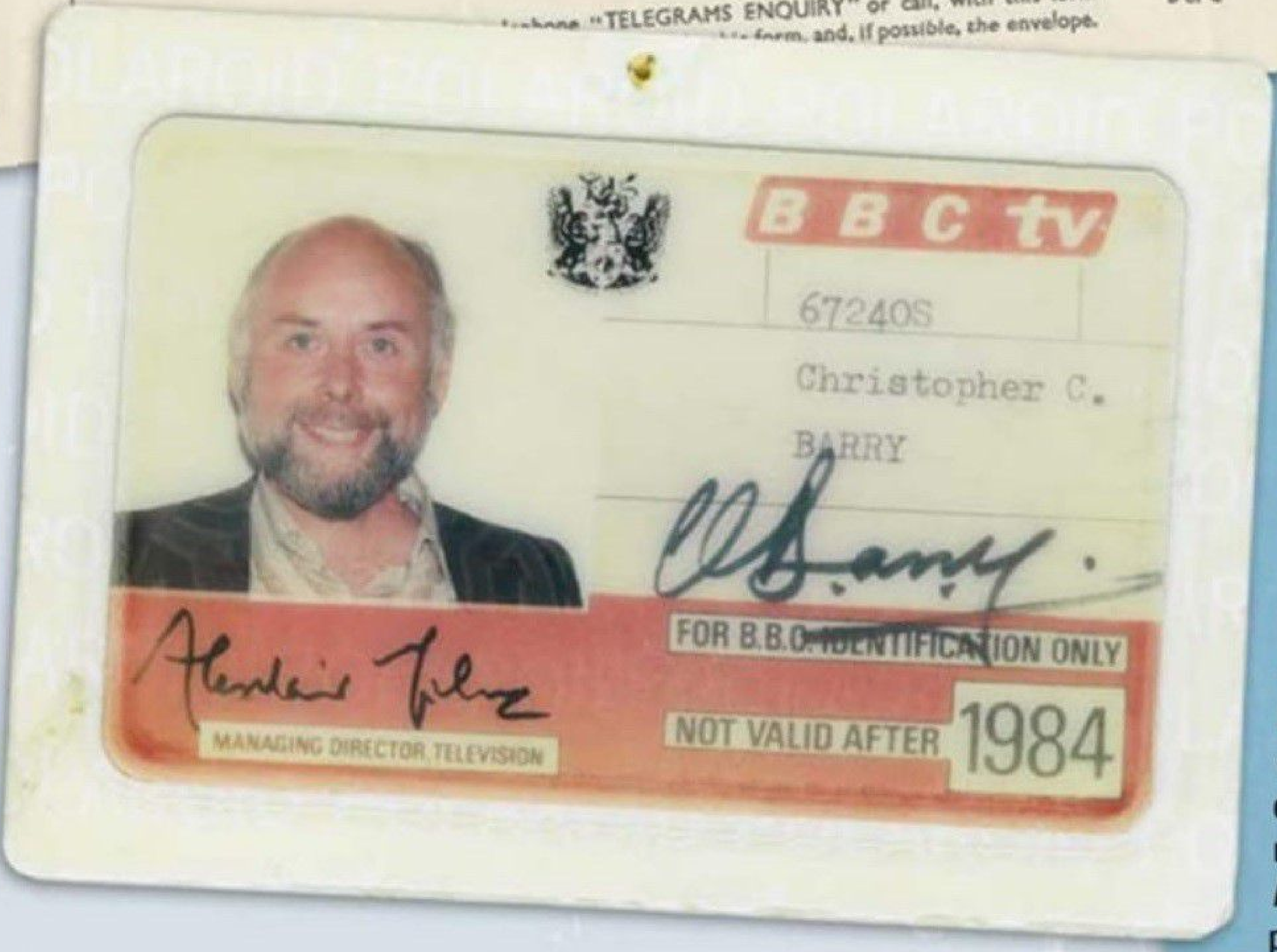

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Top: Christopher's grandchildren Mark Pajak and Jo Pajak.

Above inset: The Doctor (William Hartnell) is cornered by Daleks in *The Mutants* (aka *The Daleks*, 1963-64); and one of the eponymous creatures from *The Mutants* (1972).

Above centre: A 1973 telegram from composer Lionel Bart. Christopher was the 'associate director' on Bart's musical version of *Dr Jekyll and Mr Hyde*, produced for US TV at Shepperton Studios.

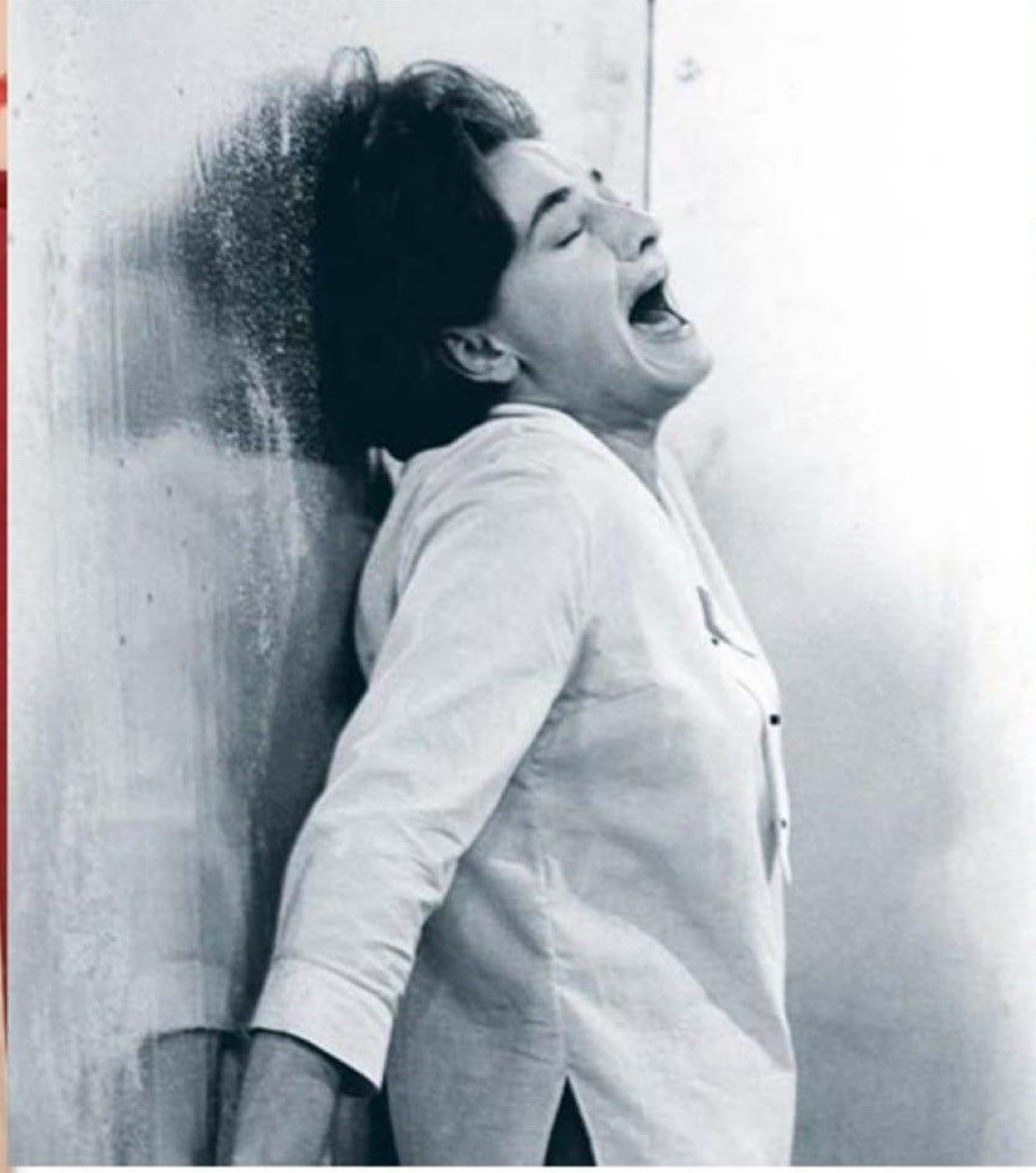
Above: Christopher's BBC ID card. He retired from the Corporation in 1983.

THE CHRISTOPHER BARRY COLLECTION

THE MUTANTS (AKA THE DALEKS)

In 1963, Christopher Barry played a key role in defining *Doctor Who*'s most enduring enemies.

Feature by **JAMES COORAY SHITH**



Not only was *The Mutants* (aka *The Daleks*, 1963-64) the first Dalek story, it was also the first *Doctor Who* serial to feature alien creatures of any kind. And not just that – it was the first to be set on another planet. Christopher Barry introduced not just the Daleks specifically, but a whole strand of *Doctor Who* generally. In doing so, he established an approach that still influences the series today.

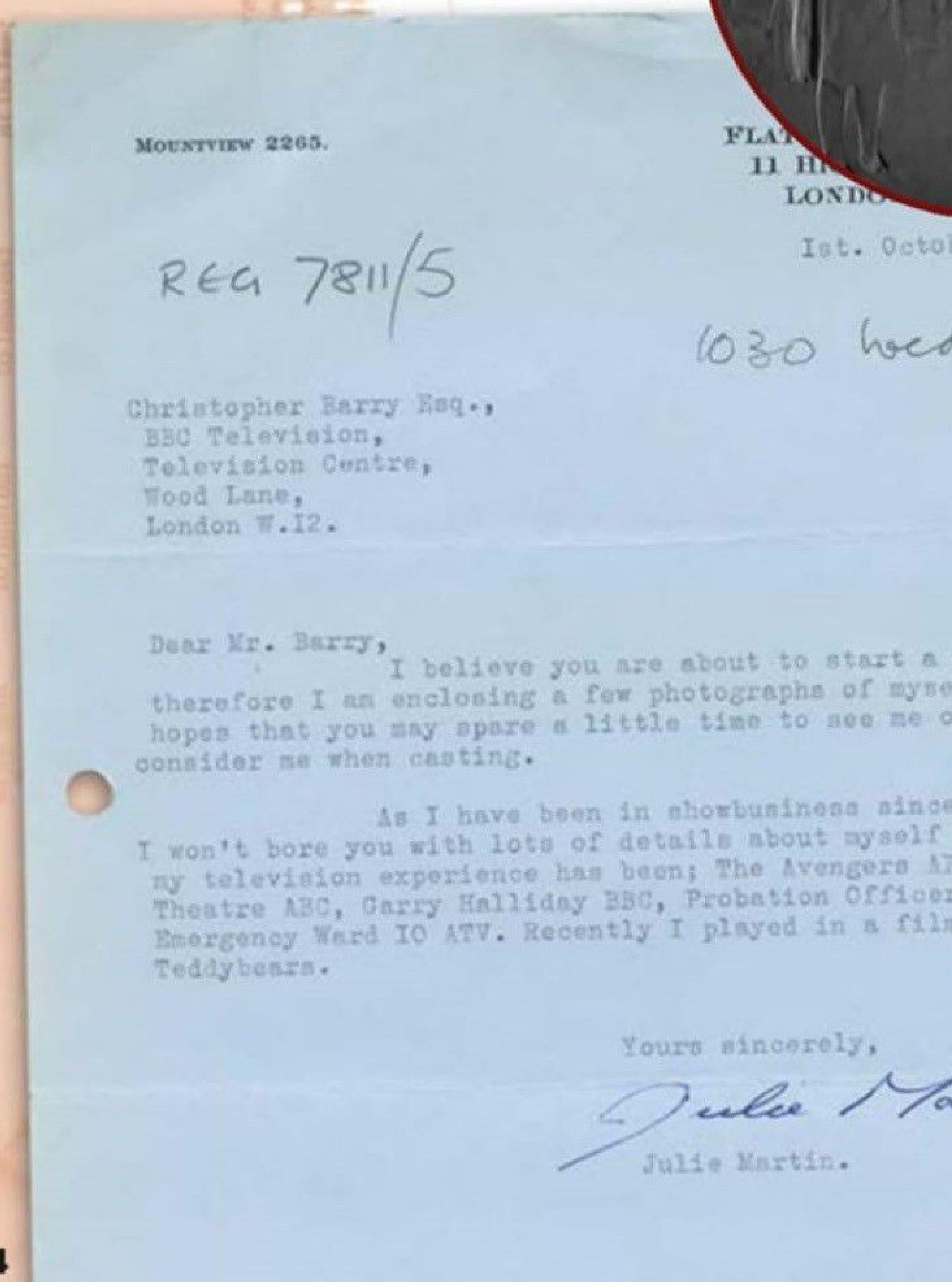
No one could have anticipated this in 1963, of course. When the story's opening episode, *The Dead Planet*, was first recorded on 15 November 1963, *Doctor Who* hadn't yet appeared on television. Cast and crew were operating in a vacuum, with no idea how their work might be received. Though *The Mutants* exists in its entirety, we can't see what they actually did that night – for *The Dead Planet*, like *An Unearthly Child* before it, had to be recorded twice, in *The Dead Planet*'s case because studio chatter had been picked up on mic, ruining the episode's soundtrack.

A remount was scheduled for 6 December, taking up studio time originally allocated to the story's fourth episode, *The Ambush*. In the meantime, the recording of the second, *The Survivors*, had gone ahead as planned. We don't know exactly how much Barry changed in remounting *The Dead Planet*, but that a certain amount of rejigging went on is clear from the cliffhanger reprise attached to the beginning of *The Survivors*. This is the only part of the original version that survives, and it's strikingly different to the final moments of the remount, even though both feature Barbara recoiling from a soon-to-be-familiar sucker. We also know that Susan's costume was changed and that designer Raymond Cusick took the opportunity to improve the episode's model of the Dalek city.

The transmitted version of *The Dead Planet* begins with a moment of directorial cunning: the camera moves through the petrified jungle of Skaro in negative, with dark areas of the picture flaring brilliant white. In 1963 the atom bombings of Hiroshima and Nagasaki were less than 20 years old. The UK itself had tested its first fusion device as recently as 1957. Everyone would have understood this nod to the flash point of a nuclear explosion. It's pure visual storytelling. Long

Above: Barbara (Jacqueline Hill) is cornered by an unseen menace at the climax of *The Dead Planet*, the first episode of *The Mutants* (aka *The Daleks*, 1963-64).

Right inset: The opening scene of *The Dead Planet*, showing the electronic effect that suggested an atomic explosion had taken place.



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1030 Wed 9th

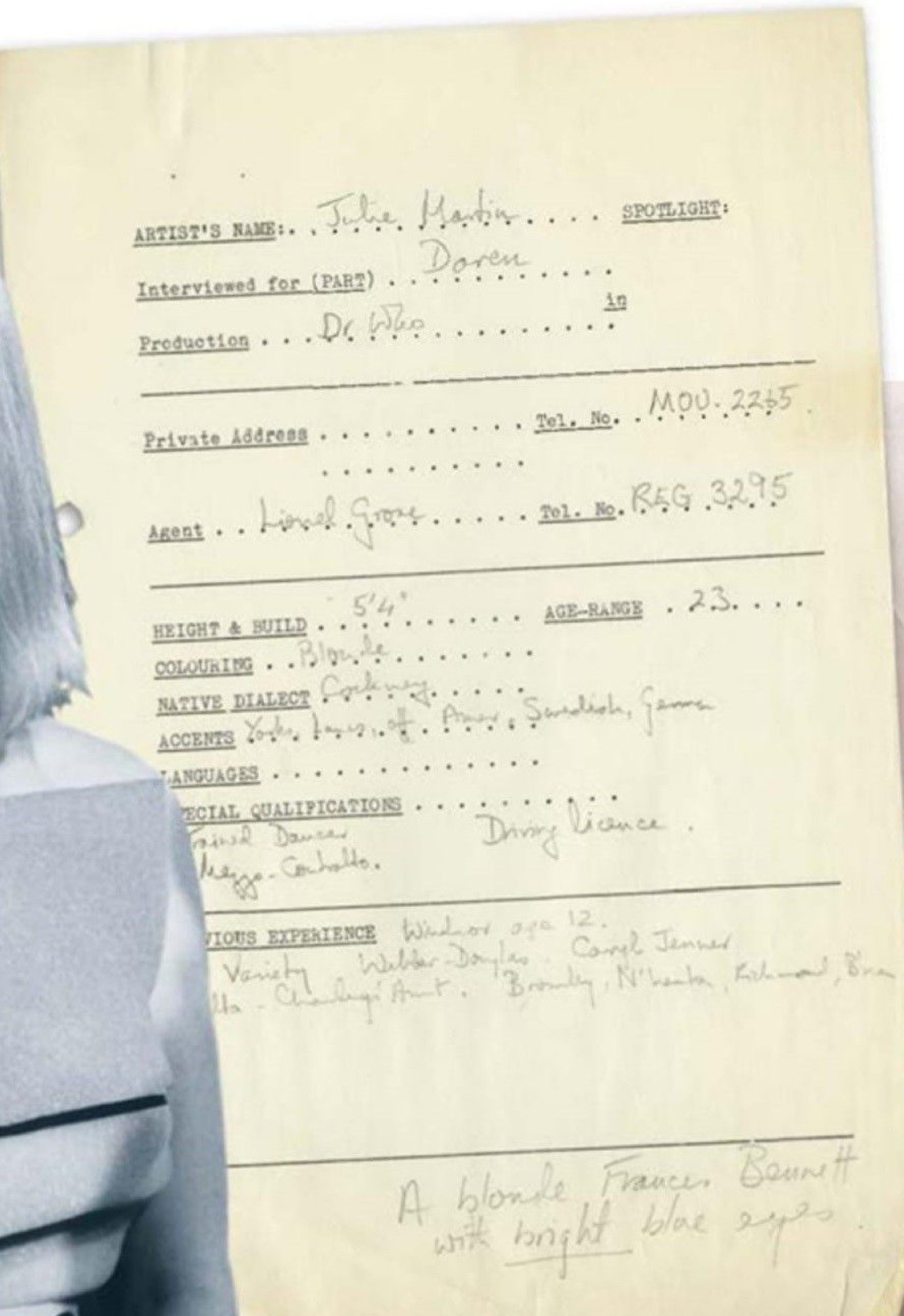
Christopher Barry Esq.,
BBC Television,
Television Centre,
Wood Lane,
London W.I2.

Dear Mr. Barry,
I believe you are about to start a ne
therefore I am enclosing a few photographs of mysel
hopes that you may spare a little time to see me or
consider me when casting.

As I have been in showbusiness since
I won't bore you with lots of details about myself
my television experience has been; The Avengers AB
Theatre ABC, Garry Halliday BBC, Probation Officer
Emergency Ward IO ATV. Recently I played in a film
Teddybears.

Yours sincerely,
Julie Mar
Julie Martin.

Below left: Actress Julie Martin asked Christopher Barry for a part in *Doctor Who* seven weeks before the first episode was shown.



ARTIST'S NAME:. . Julie Martin . . . . SPOTLIGHT:
Interviewed for (PART) . . Doren . . . .
in
Production . . . Dr Who . . . .

Private Address . . . . Tel. No. . MOU. 2265
. . . .
Agent . . Lionel Grose . . . . . Tel. No. REG 3295

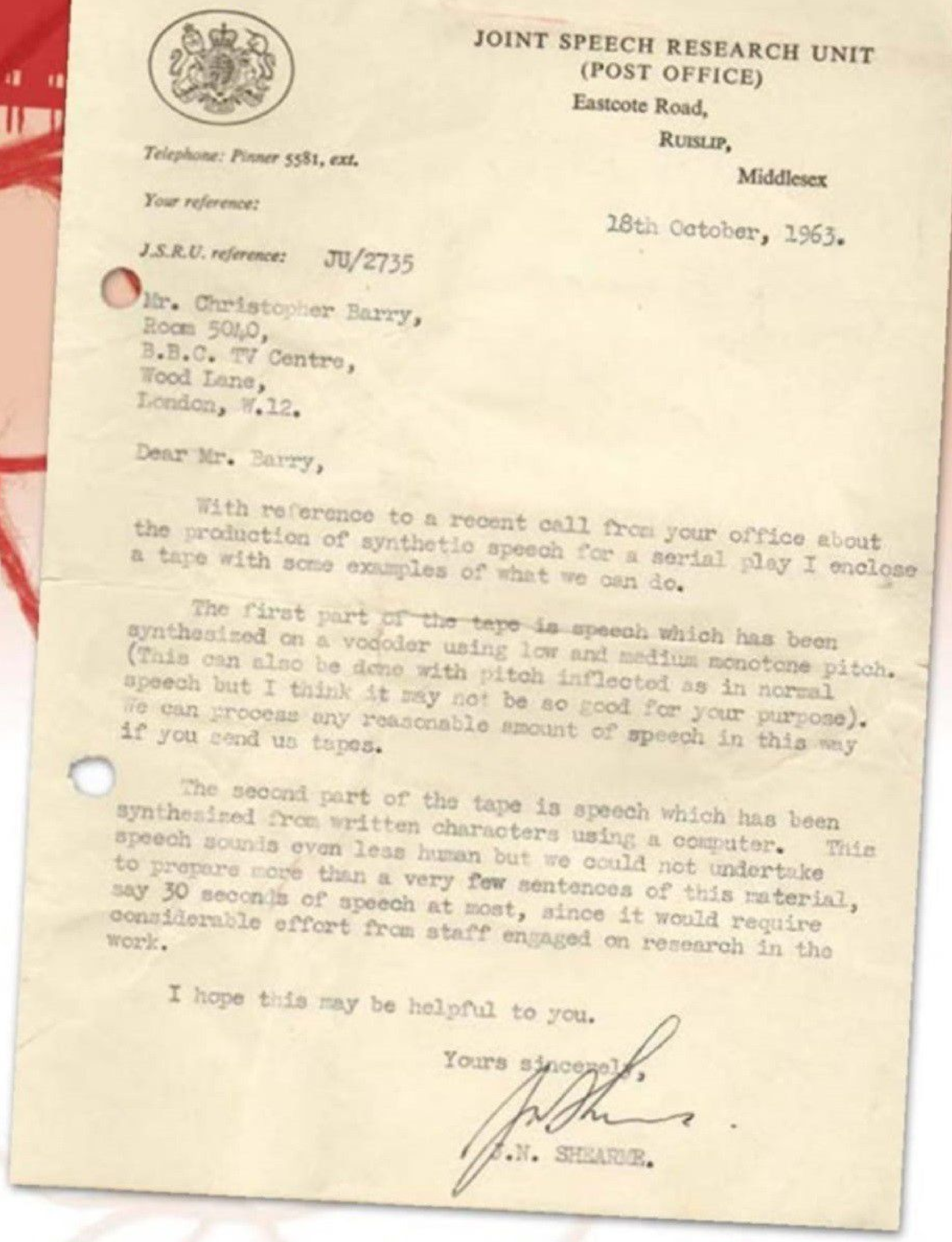
HEIGHT & BUILD . . 5'4" . . . . AGE-RANGE . 23. . . .
COLOURING . . Blonde . . . .
NATIVE DIALECT Cockney . . . . . .
ACCENTS Yorks, Lancs, etc. Amer., Swedish, Germa
ANGUAGES . . . .
ECIAL QUALIFICATIONS . . . .
ained Dancer Driving licence.
ezzo-Contralto.

VIOUS EXPERIENCE Windsor age 12.
Variety Webber-Douglas. Caryl Jenner
lla - Charley's Aunt. Bromley, N'hampton, Richmond, Bra

A blonde Frances Bennett with bright blue eyes

Below right: During his casting for *The Mutants*, Barry interviewed her for the role of Daren.

Below centre: The part of Daren – renamed Dyoni in the finished production – ultimately went to Virginia Wetherell.



JOINT SPEECH RESEARCH UNIT
(POST OFFICE)
Eastcote Road,
RUISLIP,
Middlesex

Telephone: Pinner 5581, ext.

Your reference:

18th October, 1963.

J.S.R.U. reference: JU/2735

Mr. Christopher Barry,
Room 5040,
B.B.C. TV Centre,
Wood Lane,
London, W.12.

Dear Mr. Barry,

With reference to a recent call from your office about the production of synthetic speech for a serial play I enclose a tape with some examples of what we can do.

The first part of the tape is speech which has been synthesized on a vocoder using low and medium monotone pitch. (This can also be done with pitch inflected as in normal speech but I think it may not be so good for your purpose). We can process any reasonable amount of speech in this way if you send us tapes.

The second part of the tape is speech which has been synthesized from written characters using a computer. This speech sounds even less human but we could not undertake to prepare more than a very few sentences of this material, say 30 seconds of speech at most, since it would require considerable effort from staff engaged on research in the work.

I hope this may be helpful to you.

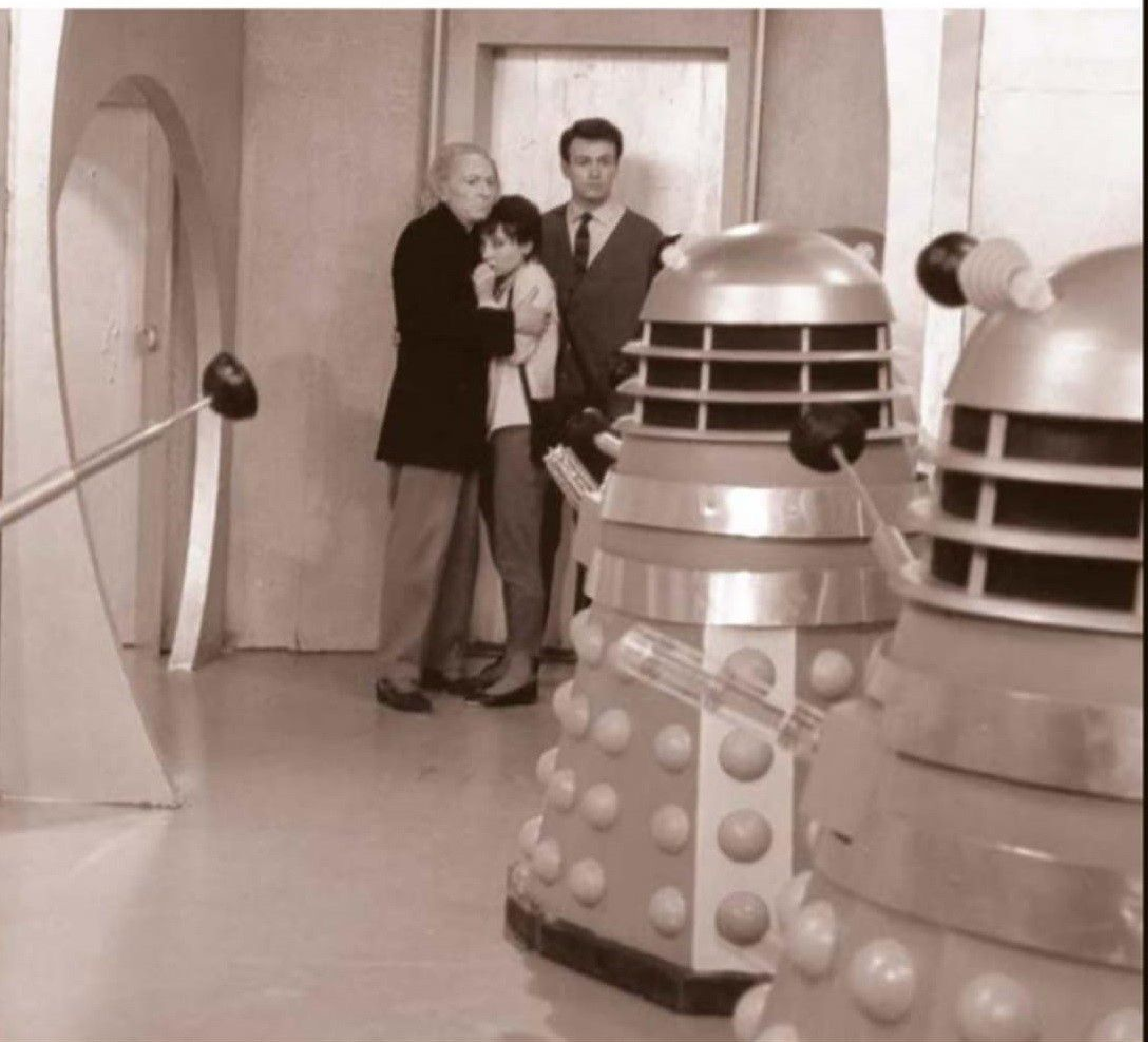
Yours sincerely,

J.N. SHEARME.

Barry cuts from tight shot to tight shot with the city's Dalek-sized doors and narrow corridors rarely seen in full.

before the characters work it out from their surroundings, the audience understands *why* this is a dead planet.

The second instalment, *The Survivors*, is remarkable television. Yes, it's a good script. Yes, the Daleks are a brilliant design. Yes, their voices (which Barry helped to develop) are extraordinary. But it's the episode's camerawork that ensures its success. It might be a consequence of the cramped conditions of *Doctor Who*'s studio (the tiny Lime Grove D), but if so it's a case of the director turning the restrictions to his advantage. Barry cuts from tight shot to tight shot, with the city's Dalek-sized doors and narrow corridors rarely seen in full. This is also true of the Daleks themselves, their suckers pushing into →



MAN OF LETTERS

Christopher Barry kept detailed casting notes and other mementos from his long BBC career.

Sifting through Christopher Barry's extensive archive is a rewarding exercise for anyone with even a passing interest in what might now be considered the golden age of television.

As well as a stack of rare photographs and three casting notebooks (highlights from which are reproduced on these pages), Barry kept ring binders full of 'interview forms'. These are a fascinating record of the many auditions he conducted from the late 1950s through to his retirement from the BBC in 1983. Highlights include interviews with future stars Susannah York (in 1959), Penelope Keith (in 1962), Nerys Hughes (in 1965) and even David Bowie. After meeting the aspiring pop star in 1967, Barry noted the young actor's experience as a mime artist, adding that he was "modest and soft-spoken".

The paperwork relating to Barry's *Doctor Who* stories is equally revealing. As early as 1966 a heading in one of his notebooks reads "Doctor Who (Again!)". The same notebooks betray no such frustration at having directed 35 episodes of *Z Cars*, although it must be said that the BBC's police drama probably didn't present quite the same technical challenges.

Barry's interview forms serve as a chronicle of the long search he undertook before casting Angharad Rees as Demelza in *Poldark*. Later in 1975, the contents of another file outline his fury at being taken off that series in order to direct *The Brain of Morbius*. In a handwritten note, in which he appears to be gathering his thoughts prior to a confrontation at Television Centre, he describes Head of Serials Bill Slater as being "sympathetic to my being sick of *Dr Who*".

Many of the productions that Barry cherished the most – such as the drama-documentary *Trial by Inquiry: Land of the Californian* (1967) and the *Out of the Unknown* play *Random Quest* (1969) – are now overshadowed by his reputation as one of *Doctor Who*'s most prolific and accomplished directors.

When I first met Christopher, in 1991, any frustrations about being so closely associated with the programme had long since been replaced by pride. When we last met, at 2013's *Doctor Who* Celebration, he was delighted by the audience response to a screening of *The Dæmons*. He considered the 1971 serial to be the best of his *Doctor Who* productions, but – as the files, letters and notebooks in his archive reveal – he clearly applied the same skill and meticulous care to all of them. MARCUS HEARN

Top left: Barry consulted the Post Office's Joint Speech Research Unit over the Daleks' voices.

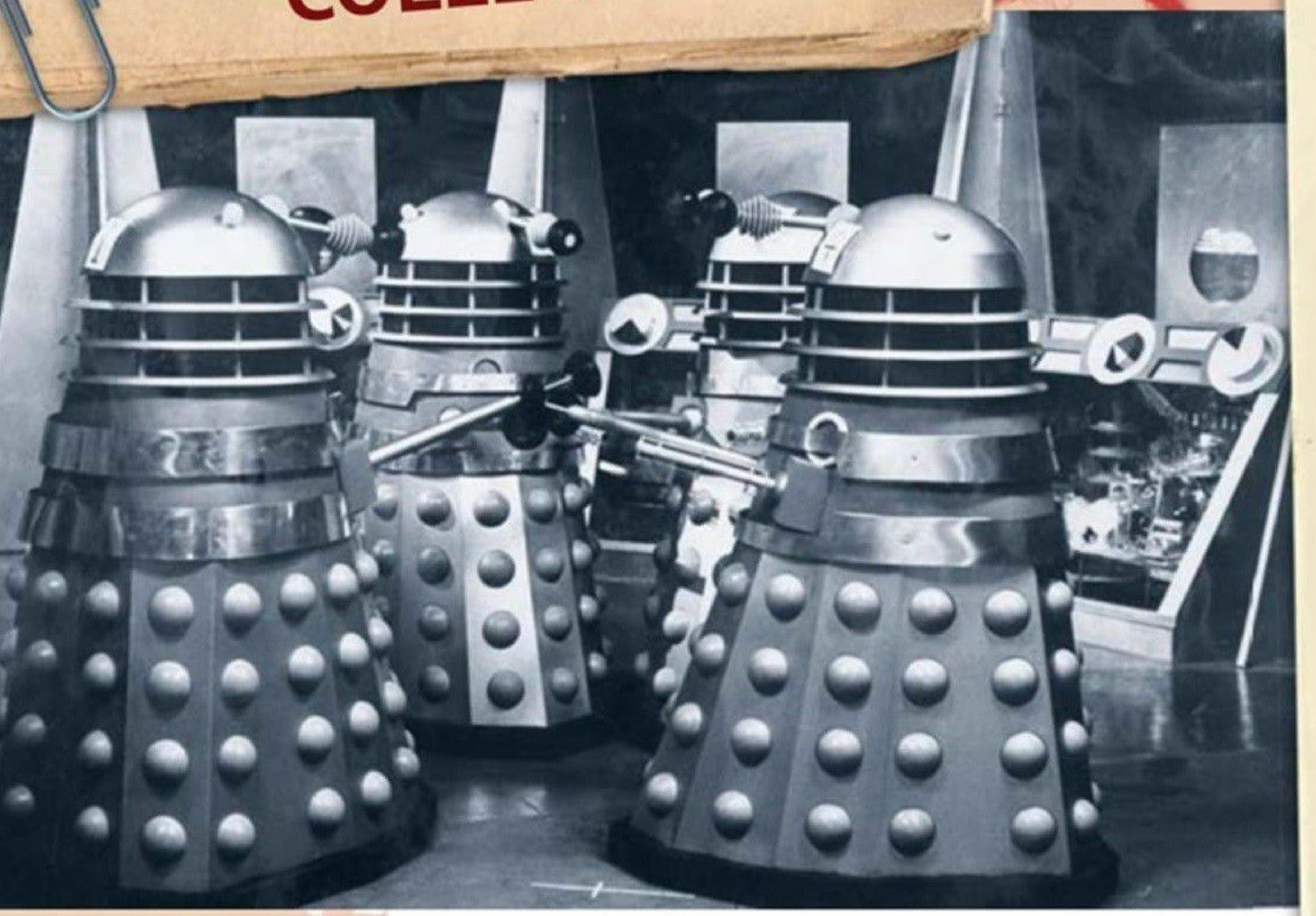
Top right: Barry with William Franklyn and Lana Morris on location for *No Cloak – No Dagger* in 1963.

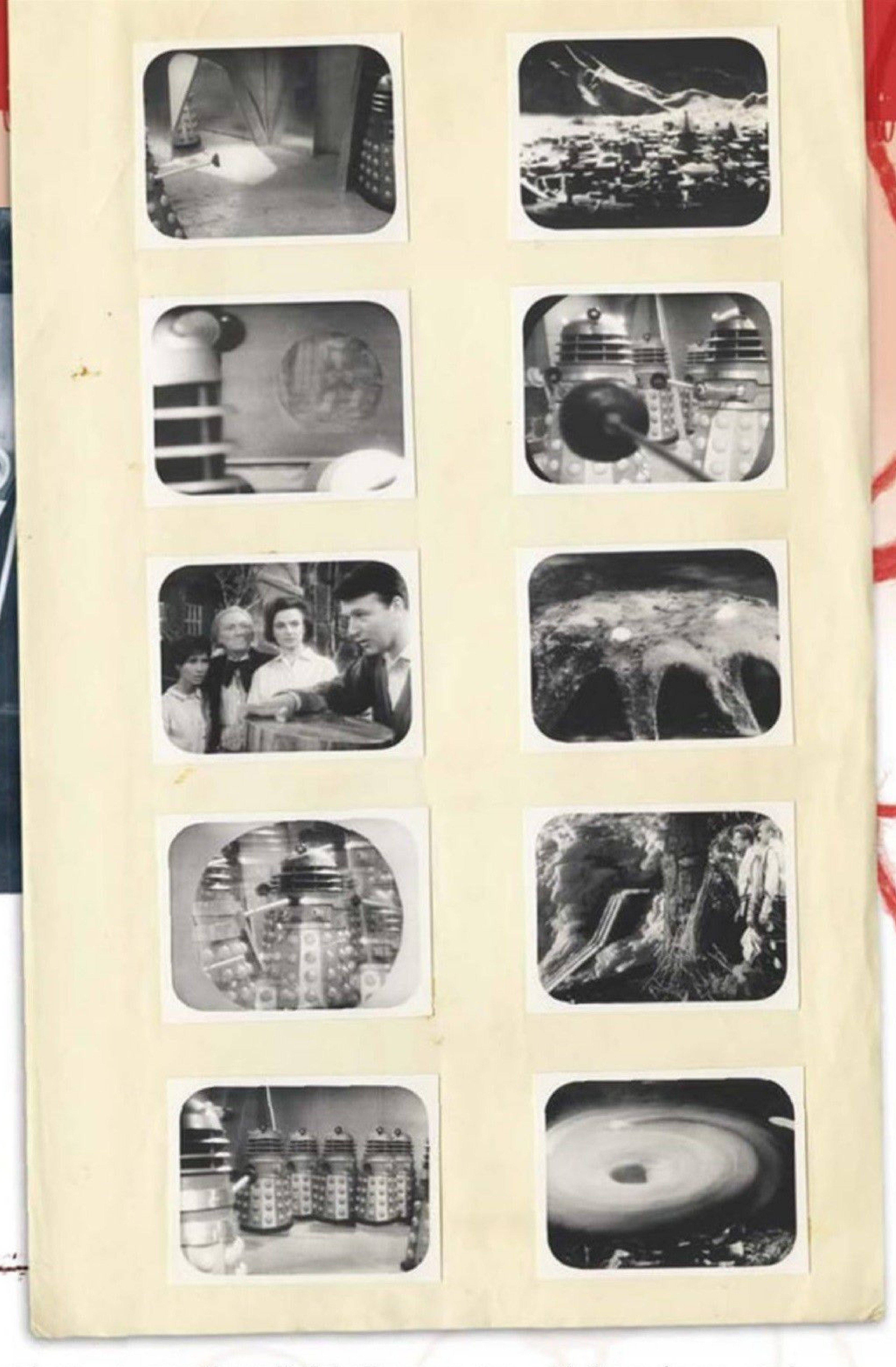
Above: Barry (centre) on location for *Z Cars*.

Below left: The Doctor (William Hartnell), Susan (Carole Ann Ford) and Ian (William Russell) are captured by robot-like aliens in the second episode, *The Survivors*.

Below right: Keith Barron as Colin Trafford in *Random Quest* (1969), one of the most popular episodes of BBC2 anthology *Out of the Unknown*.

THE CHRISTOPHER BARRY COLLECTION





Above left: During rehearsals the Dalek props were given numbers on their domes so they could be distinguished from each other.

Above right: Barry ordered 'telesnaps' from photographer John Cura for all his 1960s *Doctor Who* stories. These enlarged pictures are from *The Expedition*, the fifth episode of *The Mutants*.

Below left: Barry kept this *Evening Standard* cartoon from 14 March 1964.

Below right: Barry as he looked in 1964 – directing an episode of *Smuggler's Bay*.

> Barry's cameras hover around the Daleks' midsections, lending these short, squat boxes stature.

→ frame from outside, echoing that memorable cliffhanger from a week before. Barry's cameras hover around the Daleks' midsections, lending these short, squat boxes stature, letting them loom over the viewer. Then there are the numerous close-ups of the actors' sweaty faces.

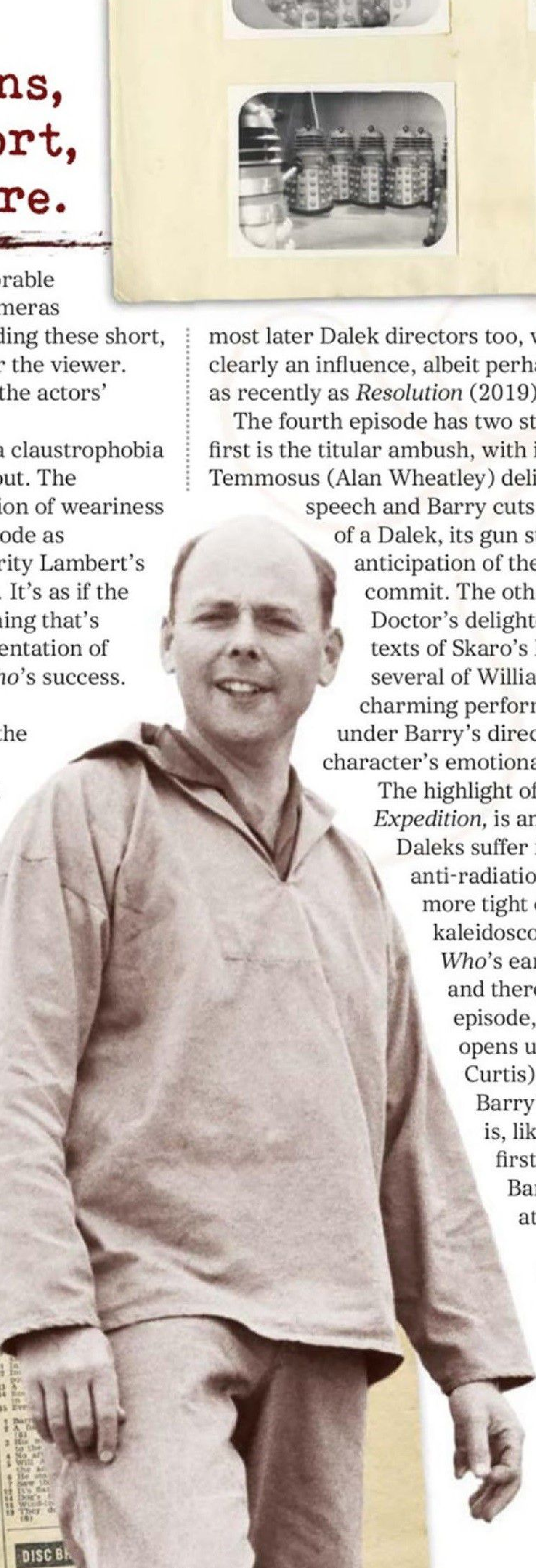
All these things imbue the episode with a claustrophobia that matches our heroes' objective: to get out. The regulars' performances, a canny combination of weariness and mortal terror, convey reality. The episode as a whole is (forgive the pun on producer Verity Lambert's name) almost *vérité*, in form if not content. It's as if the cameras just happen to be catching something that's really happening. Such matter-of-fact presentation of the unknown was, and is, key to *Doctor Who*'s success.

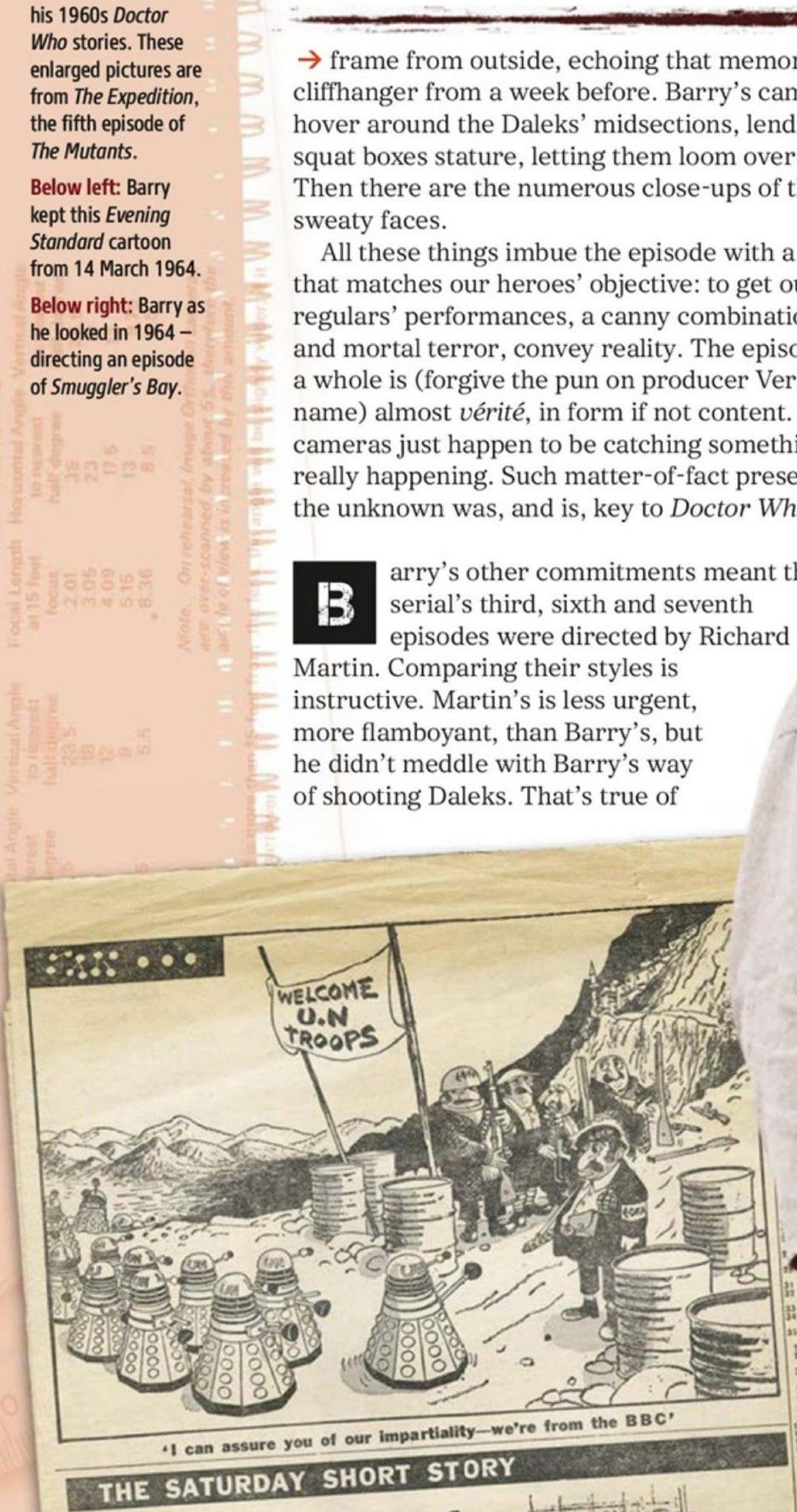
Barry's other commitments meant the serial's third, sixth and seventh episodes were directed by Richard Martin. Comparing their styles is instructive. Martin's is less urgent, more flamboyant, than Barry's, but he didn't meddle with Barry's way of shooting Daleks. That's true of most later Dalek directors too, with Barry's approach clearly an influence, albeit perhaps a second-hand one, as recently as *Resolution* (2019).

The fourth episode has two stand-out sequences. The first is the titular ambush, with its mounting dread as Temmosus (Alan Wheatley) delivers his reconciliation speech and Barry cuts to the briefest close-up of a Dalek, its gun stick twitching in excited anticipation of the murder it's about to commit. The other is, appropriately, the Doctor's delighted exploration of the texts of Skaro's history, which introduces several of William Hartnell's more charming performance tics and represents, under Barry's direction, a widening of the character's emotional range.

The highlight of the fifth episode, *The Expedition,* is an early scene in which Daleks suffer from exposure to anti-radiation drugs. Featuring more tight close-ups, and rotating kaleidoscoping images, it's *Doctor Who*'s earliest tilt at surrealism – and there's more later in the same episode, when a curious maelstrom opens up as a Thal, Elyon (Gerald Curtis), fetches water from a lake. Barry's last shot in this story is, like the cliffhanger of the first episode, the horrified Barbara looking off screen at something we can't see.

When *The Mutants* began production *Doctor Who* itself was an unknown quantity. By the time the story wound up, the blueprint for *Doctor Who* was firmly established. **DWM**

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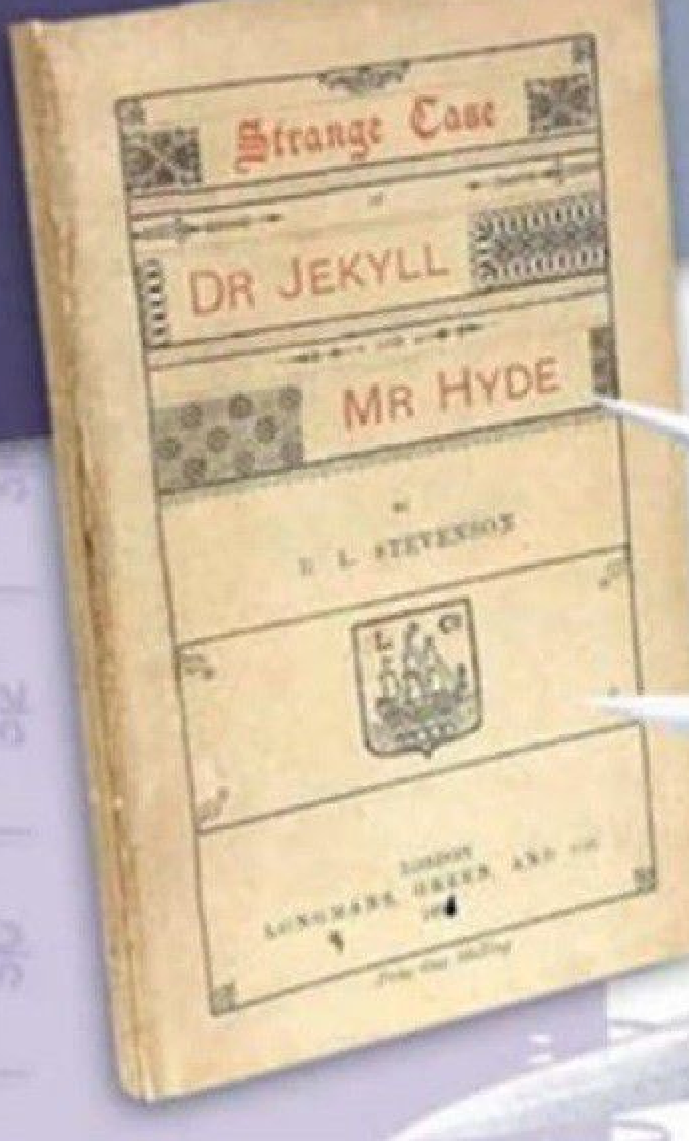
BIG FINISH WE LOVE STORIES

THE CHRISTOPHER BARRY COLLECTION

THE RESCUE

Recently discovered documents from Barry's second *Doctor Who* production reveal his meticulous working methods.

Feature by **ALAN BARNES**



Top: Bennett (Ray Barrett), one of only two survivors of a crashed spaceship in *The Rescue* (1965).

Above: An early edition of Robert Louis Stevenson's 1886 novella *Strange Case of Dr Jekyll and Mr Hyde*.

Right: Bennett's alter ego, the sinister Koquillion.

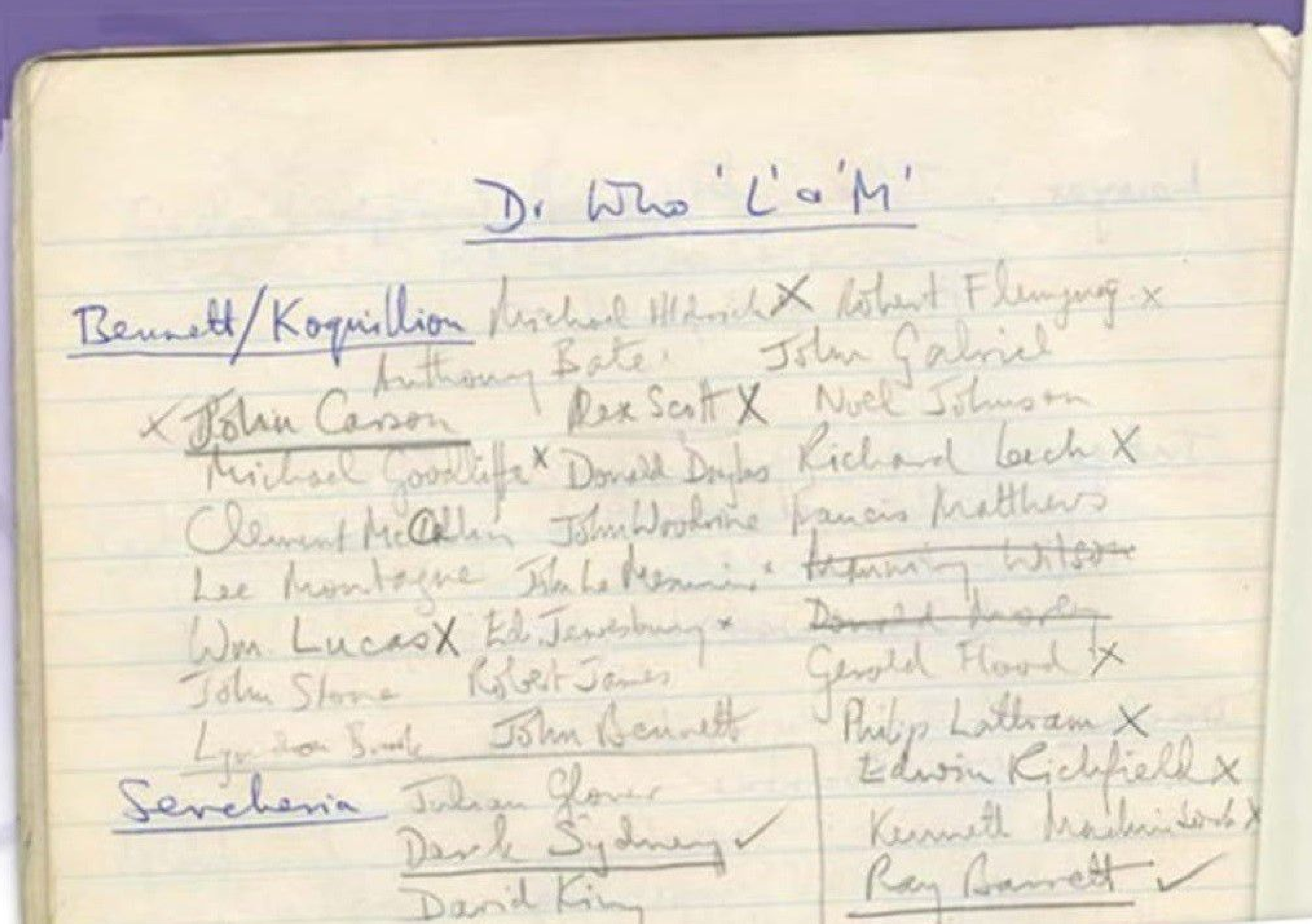
In 1973 Christopher Barry was credited as 'associate director' on a musical version of *Dr Jekyll and Mr Hyde*. Made at Shepperton Studios for American TV – with songs by *Oliver!* composer Lionel Bart, and starring Kirk Douglas in the dual lead role – this now-forgotten piece was ostensibly directed by choreographer David Winters, who, it seems likely, was primarily responsible for the song-and-dance stuff, with the dialogue scenes (ie, the most part) the province of workhorse Barry.

It wasn't, however, the first time that Barry had essayed the murky psychology of Robert Louis Stevenson's 'split personality' classic – in his own mind, at least. Because that was exactly his reading of *The Rescue* (1965), the two-part serial devised by outgoing *Doctor Who* story editor David Whitaker to introduce incoming TARDIS traveller Vicki (Maureen O'Brien). Barry's first choice to play Bennett, the sham-invalid who dresses up as the alien Koquillion in order to terrorise Vicki, was Bernard Archard, whom he'd eventually cast as a tinpot would-be dictator of tinpots in *The Power of the Daleks* (1966). "It's a long time since we worked together," Barry wrote to Archard on 3 November 1964, during pre-production on *The Rescue*. "I would very much enjoy it if you would consider this Jekyll & Hyde type part..."

"The part of Bennett is something of a gimmick in the Jekyll and Hyde tradition."
CHRISTOPHER BARRY

Archard, however, proved unavailable, and some of the alternatives listed in Barry's casting notebook may come as a surprise. Even in 1964, casting the never-more-than-languid John Le Mesurier in a role like Bennett might have caused one's producer to enquire if one thought that wise. With his underlined name suggesting 'first reserve' status, John Carson wouldn't feature in *Doctor Who* for nearly 20 years, playing Ambril in *Snakedance* (1983).

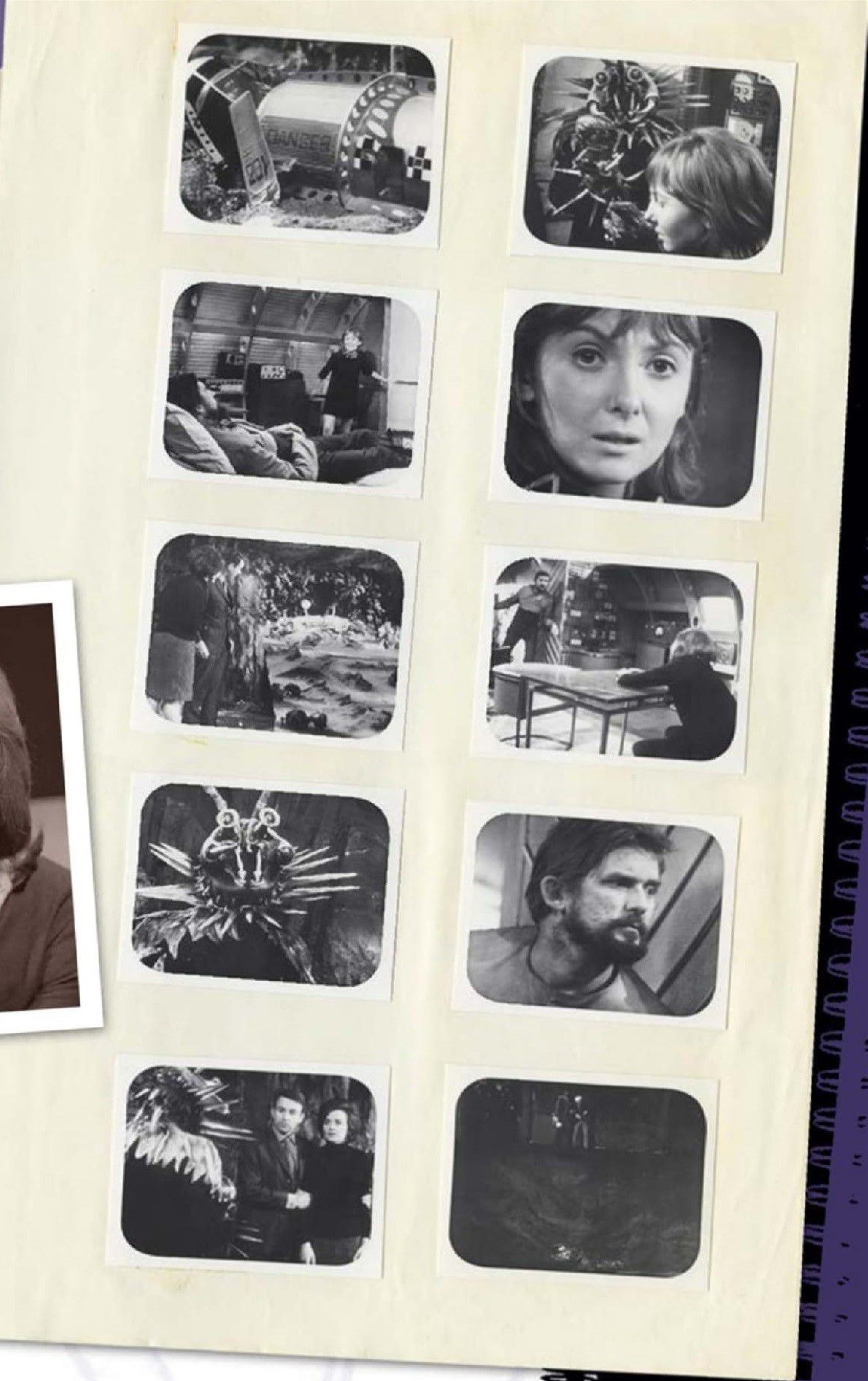
And so it was the Australian actor Ray Barrett whom Barry ultimately selected, again with reference to Bennett's literary antecedent. "As you will see the part of Bennett is something of a gimmick in the Jekyll and Hyde tradition which I think you will find not uninteresting to do..." he wrote on 13 November. (By odd coincidence, those who tuned into the fourth and fifth episodes of BBC2's



Dr Who 'L o M'

Bennett/Koquillion Michael Aldridge X Robert Fleming x
Anthony Bate. John Gabriel
x John Carson Rex Scott X Noel Johnson
Michael Goodliffe x Donald Douglas Richard Leech X
Clement McCallin John Woodnutt Francis Matthews
Lee Montague John Le Mesurier x ~~[illegible] Wilson~~
Wm Lucas X Ed Jewesbury x ~~[illegible]~~
John Stone Robert James Gerald Flood X
Lyndon Brook John Bennett Philip Latham X
Edwin Richfield X
Sevcheria Julian Glover
Derek Sydney ✓
David King
Kenneth Mackintosh X
Ray Barrett ✓

Didius
Timothy West
Nicholas Evans ✓
Peter Zander



adaptation of Dostoevsky's *The Brothers Karamazov*, shown the day after both episodes of *The Rescue*, would have seen Barrett playing presumed murderer Dmitri 'Mitya' Karamazov. Barrett, one presumes, must just have had the look of a killer about him.)

Even though Koquillion's literal unmasking comes at the very end of *The Rescue*, the director was keen at every stage of production to ensure that the surprise wasn't sprung at the expense of coherence and credibility. Memoranda in his archive refer to a lost version of the script in which Vicki went by her original moniker, 'Milly' (this was later altered to avoid comparison with TV star Millicent Martin). "Shouldn't there be more reason for Milly and Bennett being there," he wrote, "e.g. ... her father and her mother died when they crash landed on Dido en route from another planet." In the final version, we learn that Vicki's mother "had just died and Daddy wanted to get away" – so he "took a job on the planet Astra" prior to the crash on Dido.

There's the implication, too, that Whitaker might have at first envisaged Koquillion as a scarred 'Phantom of the Opera' type: "K's reason for wearing a mask is bad. Why not make out that he is not just a disfiguered [sic] human underneath (shades of the Daleks?) but that he is something strange in his own right, like the Sensorites?"

Milly soon became Tanni – but Barry was no happier when he received another set of scripts. In a memo to producer Verity Lambert dated 6 October, he complained that "Koquillion's behavior [sic] and the reasons for it are not consistant [sic], neither are they sufficiently menacing... Bennett/Koquillion is a pathological case, a schizoid in whom each half knows about the other side of his character. He is deliberate in everything he does, and it all has a mad kind of logic... He has killed (so he thinks) everyone on the planet except Tanni and he wants to kill Dr. Who and his companions so his secret is kept. (Just why he doesn't kill Tanni, we don't seem to know: I imagine from sexual motives!)" This latter charge is answered in the final programme, when Bennett tells the Doctor how he needed Vicki kept alive as an alibi: "When we get back to Earth, she'd support my story." (And not, therefore, for any sordid reason.)

It seems likely, too, that Barry was responsible for another of Whitaker's whimsies being abandoned. Originally, Koquillion's electronic club emanated a beam of light, which compelled those captured in it to tell the truth – as used on schoolteachers Ian and Barbara in the first part. On 15 October, in a list of ten "further questions that need answering", Barry wondered: "If Koquillion has mesmeric power over Our Heroes, why does he: (a) blast the side of the mountain? (b) detain Ian in a sandpit? (c) capture Barbara with a pillow-case? (d) attack Dr. Who in the denouement?"

At one point in Stevenson's original novella, Dr Jekyll describes how, when he transforms into the bestial murderer Hyde: "My reason wavered, but it did not fail me utterly." By ensuring that Bennett's reason didn't fail, Christopher Barry rescued *The Rescue*. **DWM**

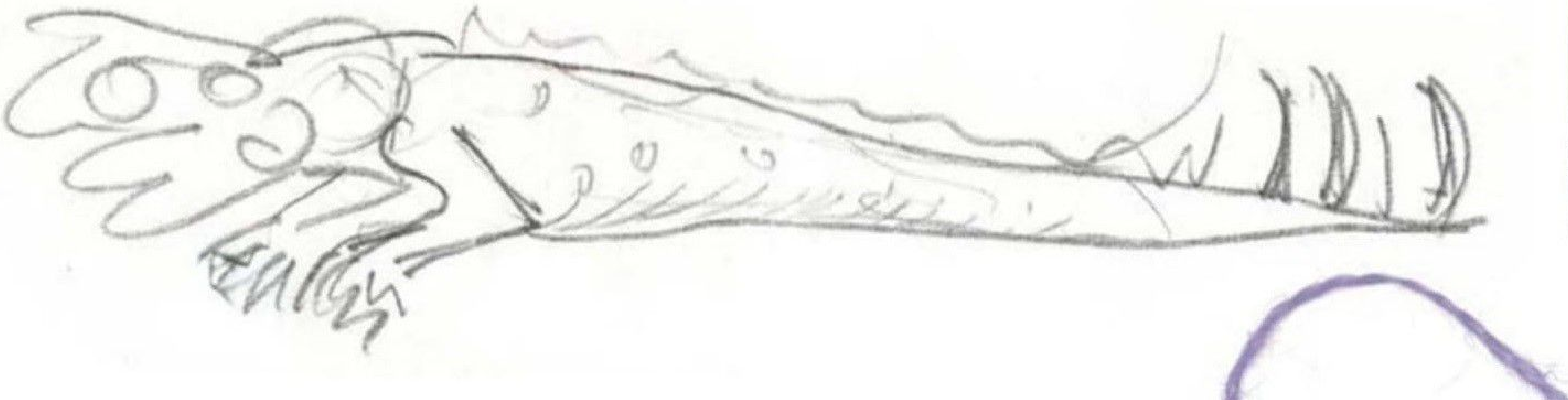
Top left: A page from one of Barry's casting notebooks, listing some of the actors he considered for *The Rescue* and the next story, *The Romans* (1965).

Top right: Large-format telesnaps showing scenes from the first episode of the story, *The Powerful Enemy*.

Above inset: Maureen O'Brien as Vicki.

Below left: Barry drew this sketch of a sand beast on the back of a memo.

Below right: The sand beast as it appeared on screen. The creature was designed by Raymond Cusick.



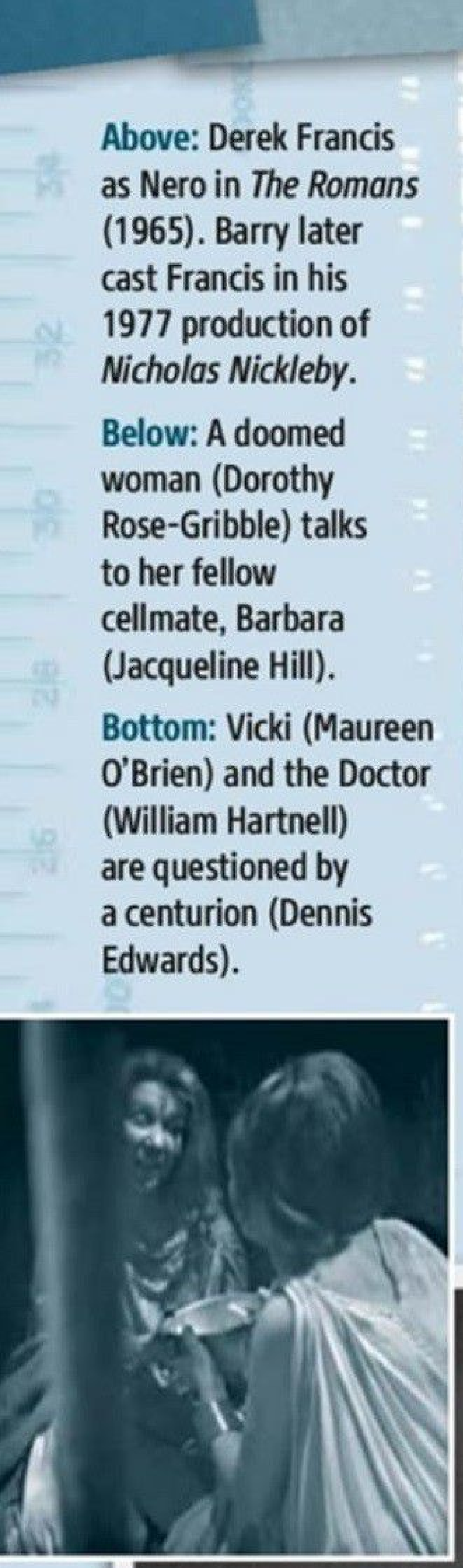
THE ROMANS

Christopher Barry's next assignment presented him with a very different challenge: directing a black comedy with an historical setting…

Feature by **MATTHEW KILBURN**

Above: Derek Francis as Nero in *The Romans* (1965). Barry later cast Francis in his 1977 production of *Nicholas Nickleby*.

Below: A doomed woman (Dorothy Rose-Gribble) talks to her fellow cellmate, Barbara (Jacqueline Hill).



Bottom: Vicki (Maureen O'Brien) and the Doctor (William Hartnell) are questioned by a centurion (Dennis Edwards).

The Romans (1965) is still principally remembered as the great comedic experiment of *Doctor Who*'s second year – "played purely for comedy… all done like a farce," Christopher Barry told **Doctor Who Magazine** in 1985.

Succeeding in farce is difficult. And, while *The Romans* isn't entirely played for comedy, as Barry remembered, his directorial decisions regarding the presentation of the script's misunderstandings and coincidences should receive much of the credit for the story having aged so gracefully.

Ray Cooney, one of Britain's greatest writer-directors of farce, said that at its root is, not comedy, but tragedy; in other words, it revolves around hard-to-contain situations where the characters' comfort, livelihoods or even lives are at stake. Indeed, *The Romans* is a series of tragedies experienced by the TARDIS travellers, tragedies that continue for many of the supporting characters after the TARDIS has departed. The background detail is unremittingly grim: the wretched captives sold as slaves alongside Ian (William Russell) and Barbara (Jacqueline Hill) are never rescued, and there's a strong possibility that the woman (Dorothy-Rose Gribble) who appreciates Barbara's kindness ends up being fed to lions, or else incinerated in the Great Fire of Rome.

In rehearsal, Nero was sharpened. In the script he's a would-be romantic poet who agonises over compositions that are beyond his talent. In the studio, Barry introduced Derek Francis as a gluttonous tyrant who munches a chicken leg like Charles Laughton's Henry VIII. The change was potentially controversial, so Barry referred the scene to producer Verity Lambert in case she wanted a reshoot – but it remained.

In concentrating on Nero's gluttony, Barry focused on his self-centredness rather than his artistic delusions. Nero's tragedy and threat isn't his failure to acknowledge how bad an artist he is, but his belief that everyone else exists for his pleasure. His pursuit of Barbara round his bed and up and down corridors is as blatant an unwanted advance as one could show on Saturday teatime television, carefully judged so as to be interpreted by children as merely an annoying game of tag.

Christopher Barry had come to television from the film industry, while many of his contemporaries had stage backgrounds. He aimed throughout to combine the intimacy of the small screen with suggestions of cinematic scale. The birdsong heard in the villa's courtyard is a pre-recorded sound effect, but the running water is real, as Barry arranged for a practical fountain to be included on set. There's liberal use of stock footage and it's all integrated intelligently. Barry was unable to find the sequences of ships he'd hoped to use for the shipwreck in the second episode, but the intercutting between archive film and his own studio scenes – again including water in a studio full of electric cables – still succeeds in explaining how Ian and Delos (Peter Diamond) escape galley slavery.

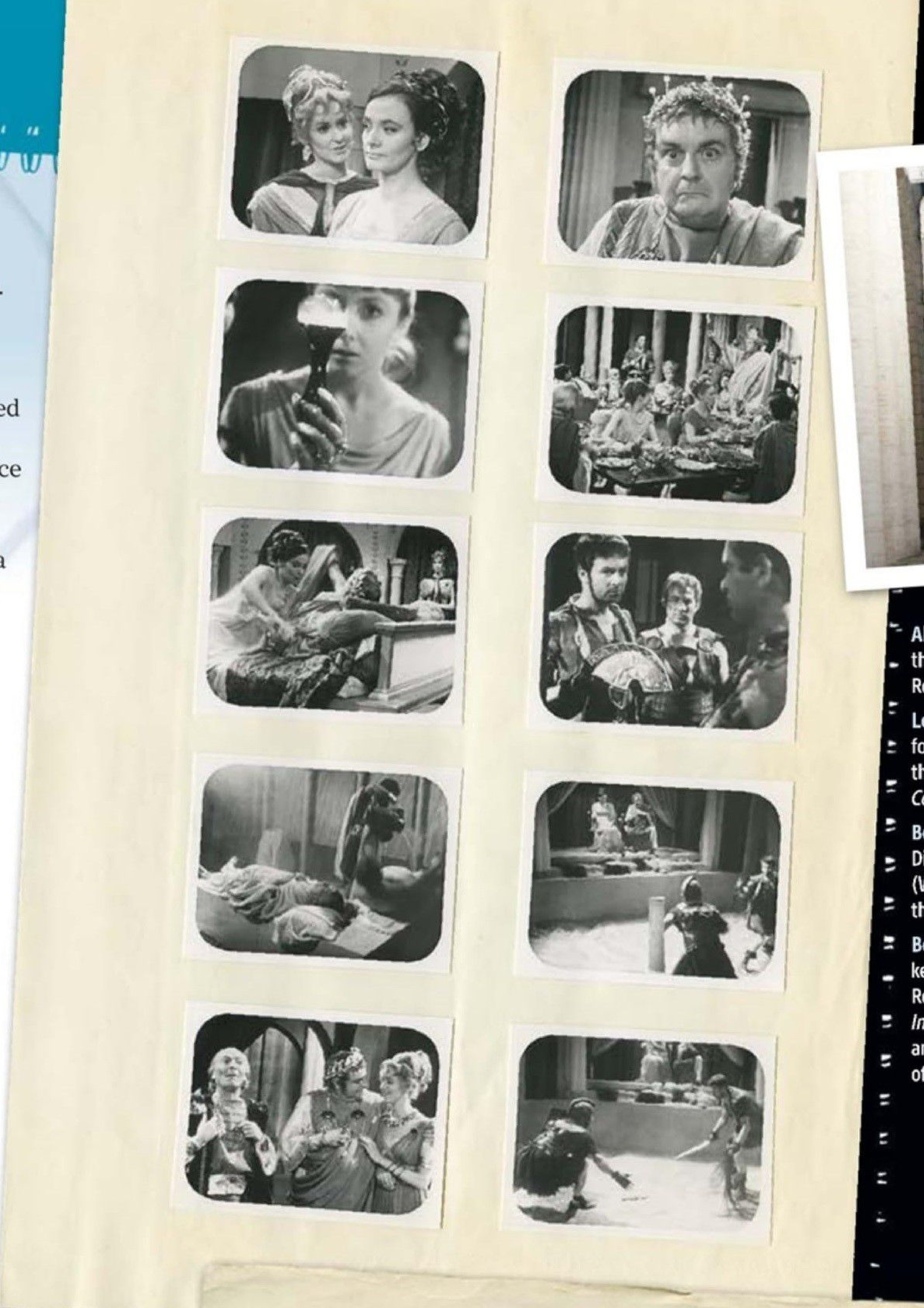
In 2002 Barry told **DWM** that a film industry colleague had dismissed television as "pictures in bottles". Some of the most effective scenes in *The Romans* treat the camera as a bottle taking the viewer into the heart of the action. This is most visible in the third episode, *Conspiracy*, where it's clear that Barry mastered walk-talk scenes along corridors over 30 years before they became a celebrated feature of the White House drama *The West Wing*. Barry's drama-documentary experience also enriched the banquet scenes, with cameras positioned as diners at table or as servants at the walls. Only Nero and Poppaea (Kay Patrick) address the powerless viewer.

Dennis Spooner's script for *The Romans* treats the Roman past freely, owing as much to historical fiction about Nero than to the evidence of his contemporaries. The lyre-playing Nero is a caricature of the real man, who tried to rule as an artist rather than as a soldier like his predecessors. The scene where Nero despatches torchbearers to set fire to Rome reflects the prejudices of his opponents; in reality, he wasn't in Rome when the Great Fire broke out and his wish to remodel the city was real enough. Even so, Barry's approach was to ensure the production was rooted in history as far as possible. He requested reference photographs of models of ancient Rome from the Museo della Civiltà Romana in Rome. Sets, costumes, props had to represent Nero's era.

The narrative might be unhistorical but, placed in an appropriate design context, Barry thought it might encourage children to ask helpful questions. The letters sent into BBC1's *Junior Points of View* supported this, discussing points where *The Romans* diverged from the historical record, notably Ian's purple-edged toga that could only be worn by boys and elected magistrates.

Barry's approach was to ensure the production was rooted in history as far as possible.

The truth of *The Romans* lies in two things – its awareness of its own limitations and Barry's bleak depiction of Roman social reality, emphasising the acerbic note in Dennis Spooner's comedy. **DWM**

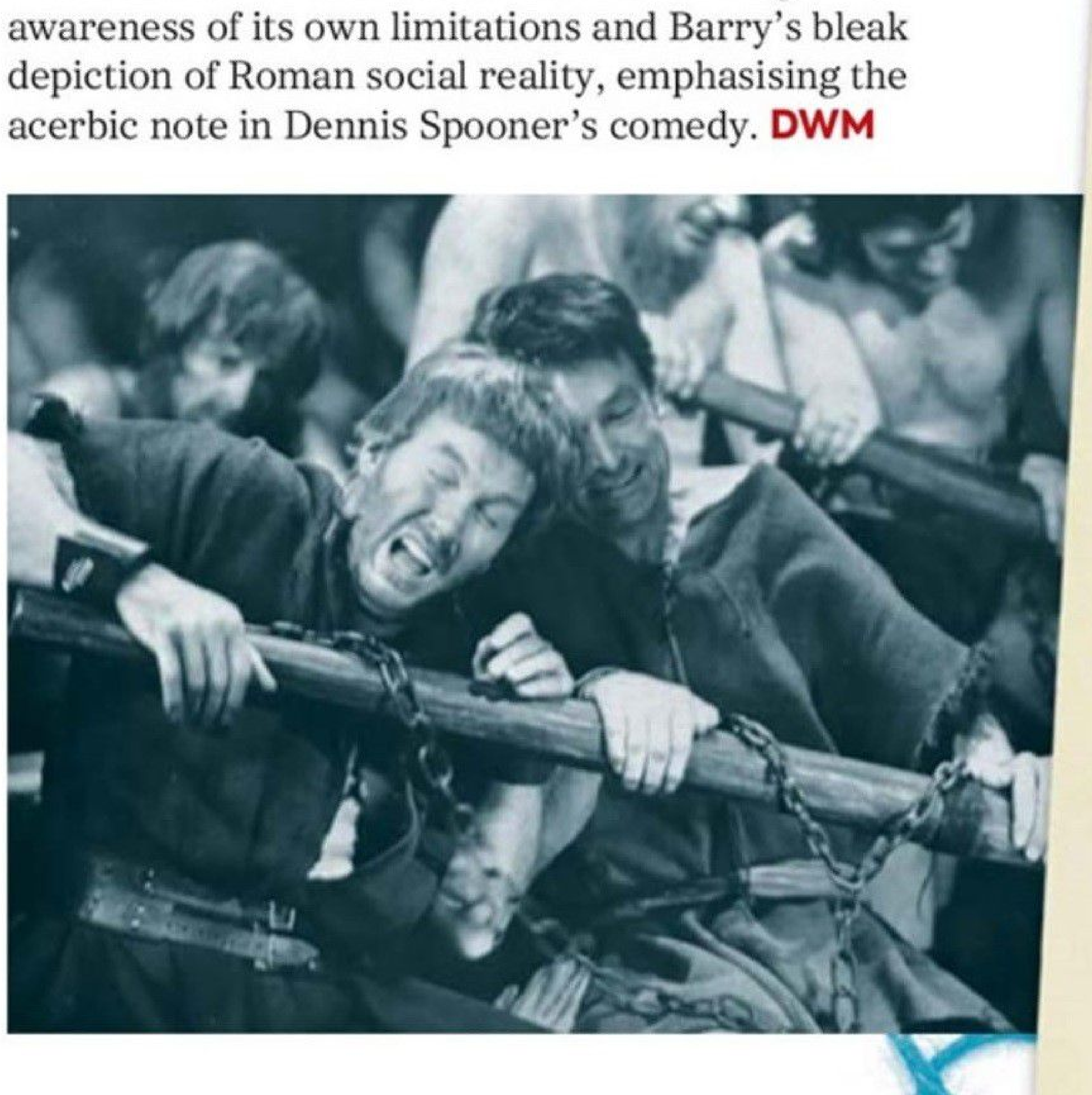


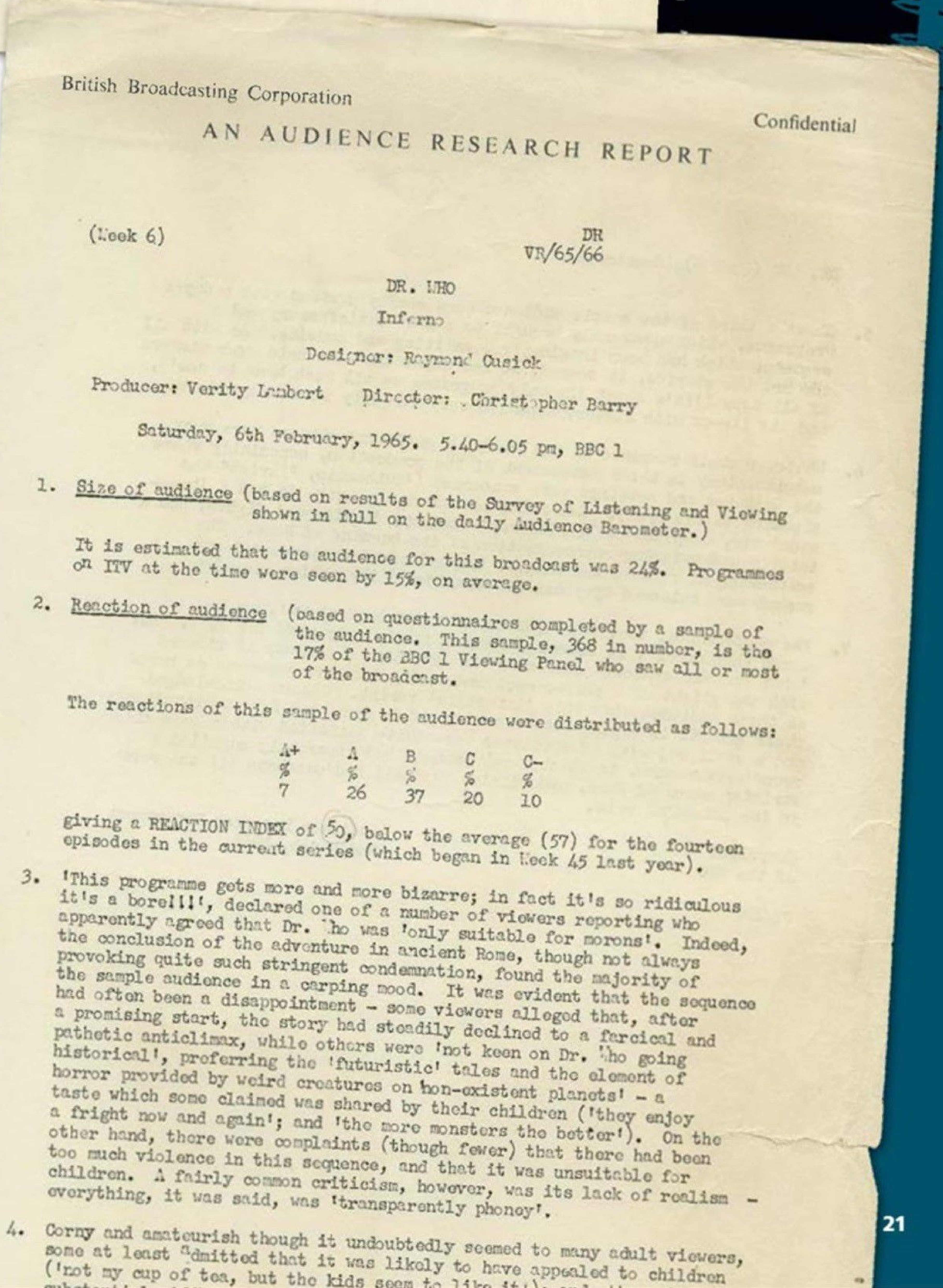
Above: The entrance to the Museo della Civiltà Romana in Rome.

Left: Barry's large-format telesnaps from the third episode, *Conspiracy*.

Below left: Delos (Peter Diamond) and Ian (William Russell) aboard the slave ship.

Below right: Barry kept this BBC Audience Research Report on *Inferno*, the fourth and final episode of *The Romans*.





British Broadcasting Corporation

Confidential

AN AUDIENCE RESEARCH REPORT

(Week 6)

DR
VR/65/66

DR. WHO

Inferno

Designer: Raymond Cusick

Producer: Verity Lambert Director: Christopher Barry

Saturday, 6th February, 1965. 5.40-6.05 pm, BBC 1

1. Size of audience (based on results of the Survey of Listening and Viewing shown in full on the daily Audience Barometer.)

It is estimated that the audience for this broadcast was 24%. Programmes on ITV at the time were seen by 15%, on average.

2. Reaction of audience (based on questionnaires completed by a sample of the audience. This sample, 368 in number, is the 17% of the BBC 1 Viewing Panel who saw all or most of the broadcast.

The reactions of this sample of the audience were distributed as follows:

A+	A	B	C	C-
%	%	%	%	%
7	26	37	20	10

giving a REACTION INDEX of 50, below the average (57) for the fourteen episodes in the current series (which began in Week 45 last year).

3. 'This programme gets more and more bizarre; in fact it's so ridiculous it's a bore!!!', declared one of a number of viewers reporting who apparently agreed that Dr. Who was 'only suitable for morons'. Indeed, the conclusion of the adventure in ancient Rome, though not always provoking quite such stringent condemnation, found the majority of the sample audience in a carping mood. It was evident that the sequence had often been a disappointment – some viewers alleged that, after a promising start, the story had steadily declined to a farcical and pathetic anticlimax, while others were 'not keen on Dr. Who going historical', preferring the 'futuristic' tales and the element of horror provided by weird creatures on non-existent planets' – a taste which some claimed was shared by their children ('they enjoy a fright now and again'; and 'the more monsters the better'). On the other hand, there were complaints (though fewer) that there had been too much violence in this sequence, and that it was unsuitable for children. A fairly common criticism, however, was its lack of realism – everything, it was said, was 'transparently phoney'.

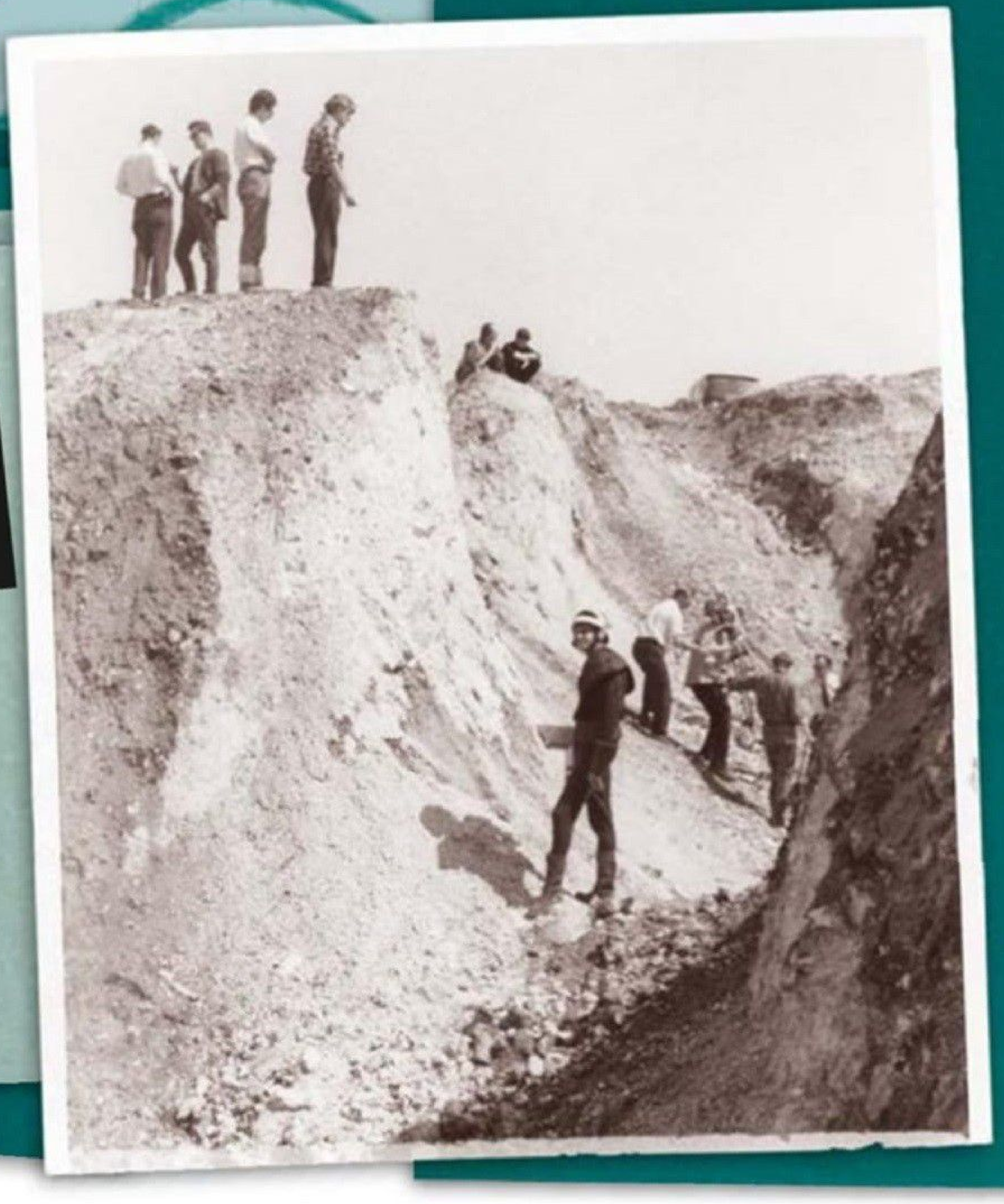
4. Corny and amateurish though it undoubtedly seemed to many adult viewers, some at least admitted that it was likely to have appealed to children ('not my cup of tea, but the kids seem to like it')

THE CHRISTOPHER BARRY COLLECTION

THE SAVAGES

Christopher Barry gave *The Savages* a lot of care and attention. Maybe we should too.

Feature by **PAUL KIRKLEY**



It speaks volumes about *The Savages*' slightly unloved reputation that this 1966 story is best known for an issue of taxonomy – this being the first *Doctor Who* serial broadcast under a single umbrella title, and thus the first we can all reliably agree on the correct name for, without recourse to heated arguments or hair-pulling.

But it broke a couple of other significant moulds, too. It was the first non-historical story not to feature any monsters, a fact that, for a long time, contributed to its slightly runtish reputation, but that now appears rather bold. Most seismic of all, though – this was the story that properly introduced viewers to that reliable staple, still beloved of waggish newspaper columnists to this day: the *Doctor Who* quarry. The fact that it was a gravel pit near Chalfont St Peter, Bucks, is just a bonus gift from the comedy gods. (And yes, I know that, technically, *The Dalek Invasion of Earth* got there first in 1964. But that doesn't count, because it wasn't doubling for an alien planet. It was doubling for Bedfordshire.)

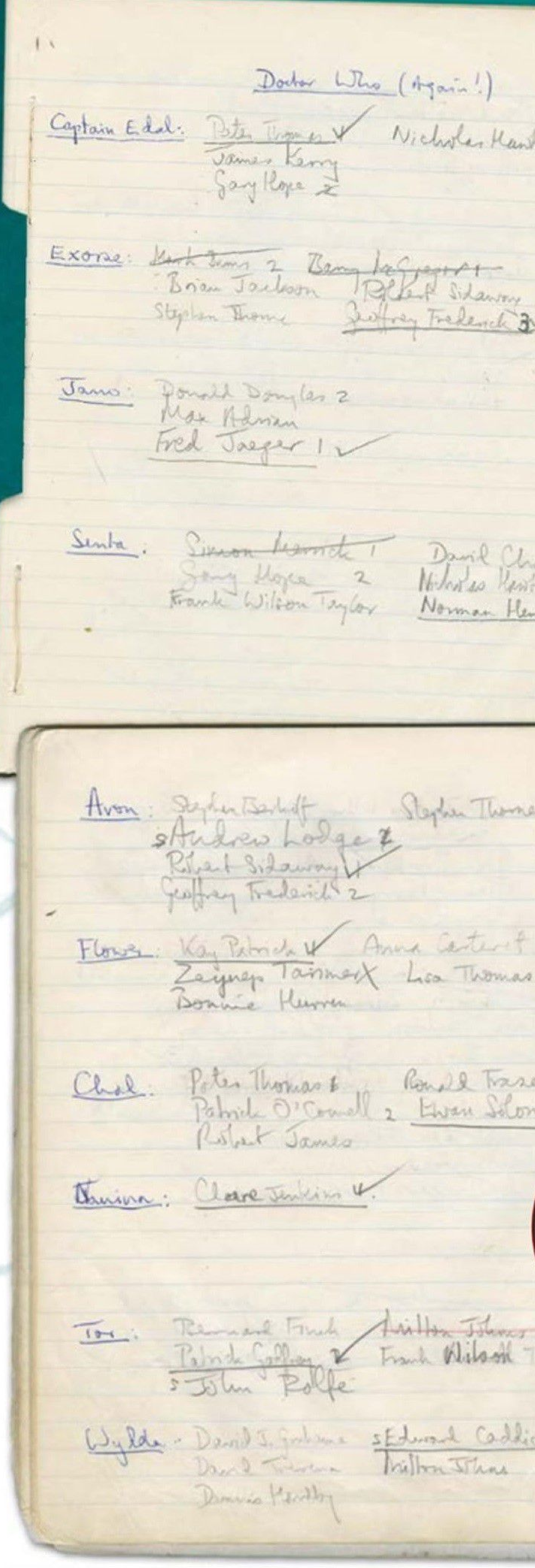
In fact, *The Savages* was filmed in *two* quarries, with Christopher Barry's crew also paying a visit to the Callow Hill sandpit in Virginia Water, Surrey. This was in addition

> **This was the story that properly introduced viewers to that reliable staple: the *Doctor Who* quarry.**

Above left: Patrick Godfrey as Tor and Ewen Solon as Chal in Episode 1 of *The Savages* (1966).

Above right: One of Barry's pictures from his first *Doctor Who* location shoot.

Right: A behind-the-scenes shot of Jackie Lane as Dodo in the corridor set designed by Stuart Walker.



Doctor Who (Again!)

Captain Edal: ~~Peter Thomas~~ ✓ Nicholas Hawtrey 2
James Kerry
Gary Hope 2

Exorse: ~~[illegible]~~ 2 ~~[illegible]~~ 1
Brian Jackson Robert Sidaway
Stephen Thorne ~~Geoffrey Frederick~~ 3 ✓

Jano: Donald Douglas 2
Max Adrian
Fred Jaeger 1 ✓

Senta: ~~Simon [illegible]~~ 1 David Chant
Gary Hope 2 Nicholas Hawtrey
Frank Wilson Taylor Norman Henry ✓

Avon: Stephen Berkoff Stephen Thorne
s Andrew Lodge 2
Robert Sidaway ✓
Geoffrey Frederick 2

Flower: Kay Patrick ✓ Anna Carteret
Zeynep Tanner X Lisa Thomas 2
Bonnie Hurren

Chal: Peter Thomas 1 Ronald Fraser
Patrick O'Connell 2 Ewen Solon ✓
Robert James

Nanina: Clare Jenkins ✓

Tor: Bernard Finch ~~Milton Johns~~ 1
Patrick Godfrey 2 Frank Wilson Taylor
s John Rolfe

Wylda - David J. Graham s Edward Caddick ✓
David [illegible] Milton Johns
Dennis [illegible]

to two days' work at Ealing Film Studios, where sequences set in three separate locations were shot. Even though all four episodes are now lost, it seems that the studio sets – designed by Stuart Walker, on his sole *Doctor Who* assignment – were also above-par for the day, including an absolute prince among *Doctor Who* corridors (a very crowded field, as we know).

All of this adds up to an impressive sense of world-building, with the action playing out across the deserts, jungles, caves and futuristic city of an unnamed, far-flung world. Much of this terrain Barry had covered before, most obviously in the first Dalek serial, but bringing it all together here adds a sense of scale to what is otherwise a fairly trifling, low-stakes tale.

Indeed, writer Ian Stuart Black was explicit about wanting to avoid "mindless action scenes" in his little morality play – an unusually explicit meditation on slavery, colonialism and apartheid, as embodied by the imperious Elders, who think nothing of draining the life force from the local "barbarians" to sustain their own, supposedly civilised society.

This may explain Barry's subsequent recollection that making the story "wasn't a troubled process, but it wasn't very challenging either." And yet imaginative →

SPECIAL KAY

***Doctor Who* gave Christopher Barry his first opportunity to work with an actress who became a good friend.**

In January 1964, a young RADA graduate called Kay Patrick wrote to Christopher Barry asking if he might "spare a couple of seconds to see me". It proved to be a well-aimed missive: over the next four years, the director would cast Kay in no fewer than five TV productions, including two *Doctor Who* stories.

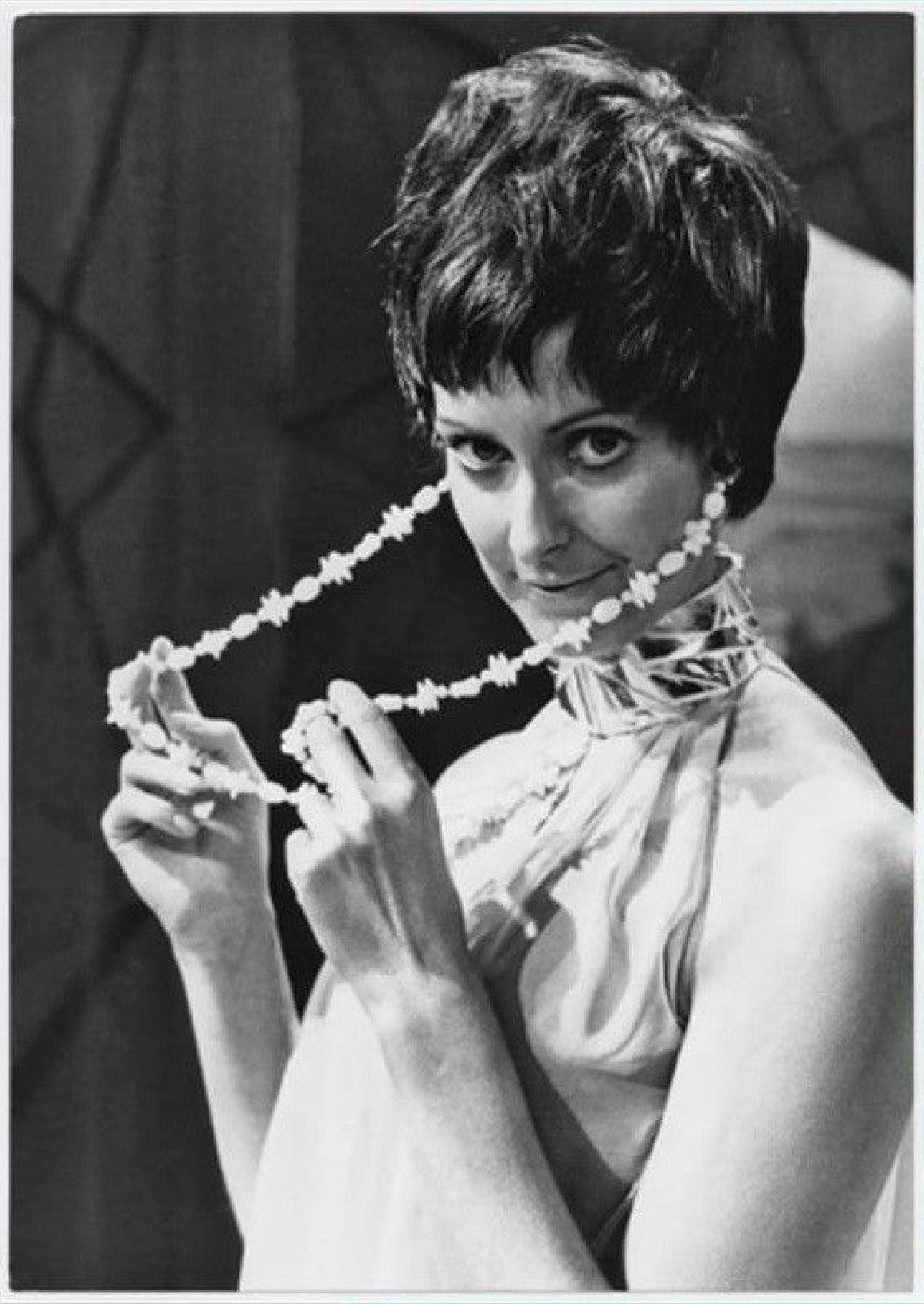
Kay appears to have been the only actress considered for the role of Poppaea, jealous wife of Emperor Nero, in 1965's *The Romans*. "It was fun to do," she says "I remember there was a lot of chasing down corridors – which is very *Doctor Who* – but we only had one corridor, so we had to run down it, turn around and run back.

"Christopher was a brilliant technical director, more than an actor's director," she reflects. "That's why he cast people like Derek Francis [as Nero], so he didn't need to worry about it. He knew it was in safe hands."

Recording of the story's third episode, *Conspiracy*, took place on William Hartnell's 57th birthday. "Verity Lambert was taking all the stars out to lunch at Bertorelli's in Shepherd's Bush, and even though I was just a junior player, Bill insisted that I be invited along," recalls Kay. "I know he could be irascible, and a few people found him difficult, but I found Bill to be very kind."

The following year, Barry hired Kay to play the alien ingenue, Flower, in *The Savages*, choosing her over such actresses as Anna Carteret and Niké Arrighi. "The costumes on that one were wonderful. I had a wig and these long hoop earrings. But because they were in black and white, nobody ever saw the beauty of them, which was a shame."

Over the years, Kay kept up a long correspondence with her early sponsor. "Christopher and I became friends," she says. "I was very lucky that he gave me those breaks. But I got frustrated with the actor's life. It's like boxing shadows, you can't really build on it."



Instead, she went on to establish herself as an in-demand director and producer, including helming close to 250 episodes of *Coronation Street*. "I killed off so many people!" she says, laughing. "The most moving one was when Hayley Cropper took her own life. Julie Hesmondhalgh and David Neilson [who played Roy] are superb actors, and I was able to direct it almost like theatre."

Last year, Kay settled down to enjoy Julie's guest turn in the *Doctor Who* story *Kerblam!* "I think Jodie Whittaker is astonishing," she says. "Male, female, it doesn't matter – she is her own personality. An amazing actress."

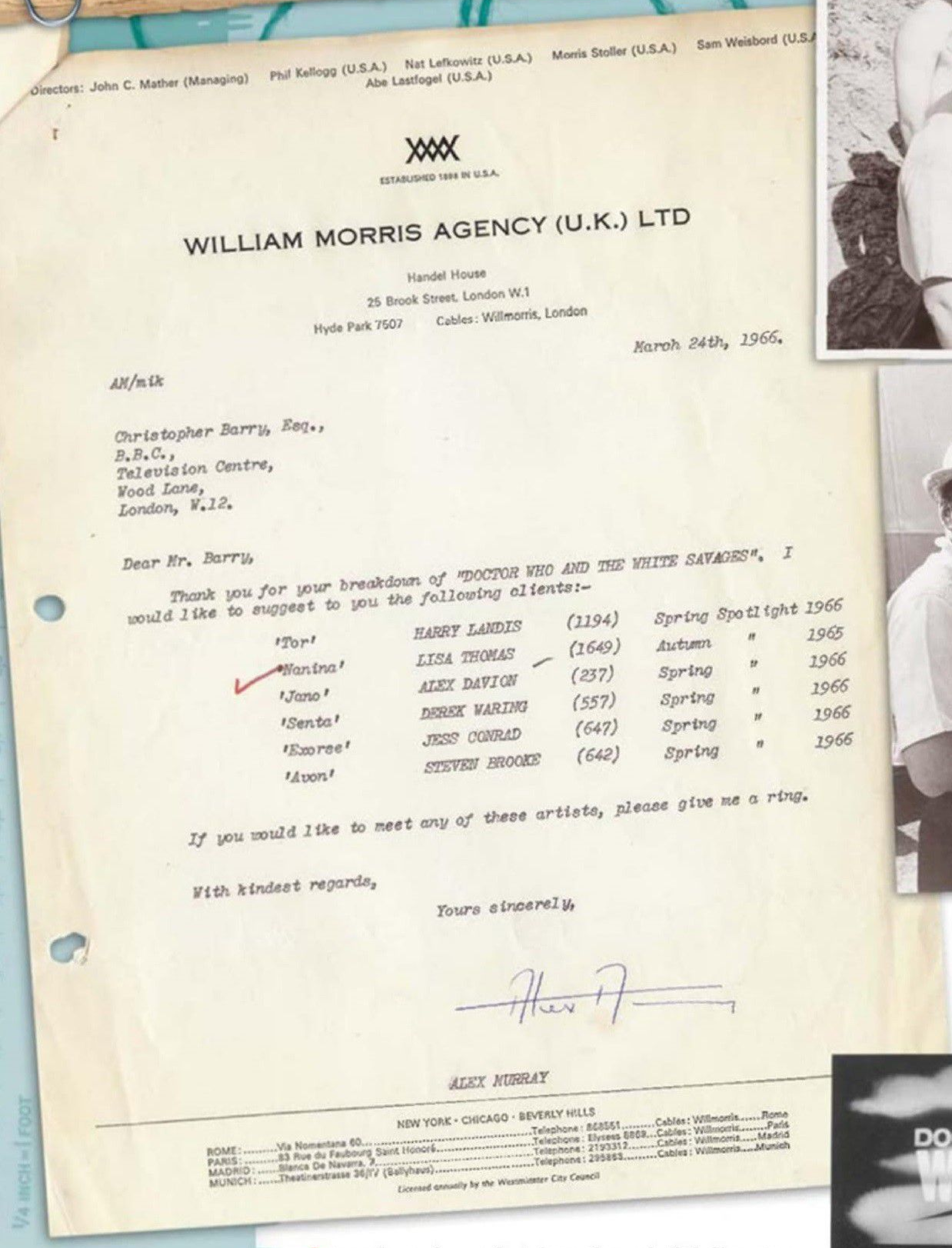
Far left: Pages from Christopher Barry's first casting notebook. Barry shortlisted Stephen Thorne for the role of Avon, and would later cast him in *The Dæmons* (1971).

Above: Barry kept this photograph of Kay Patrick in the pages of his first casting notebook.

Left inset: Poppaea (Kay Patrick) appraises her new slave, Barbara (Jacqueline Hill), in *The Romans*.

Below: Kay shows off her extraordinary earrings in a publicity shot from *The Savages*.

THE CHRISTOPHER BARRY COLLECTION



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AM/mik

Christopher Barry, Esq.,
B.B.C.,
Television Centre,
Wood Lane,
London, W.12.

Dear Mr. Barry,

Thank you for your breakdown of "DOCTOR WHO AND THE WHITE SAVAGES". I would like to suggest to you the following clients:-

'Tor'	HARRY LANDIS	(1194)	Spring Spotlight	1966
'Nanina'	LISA THOMAS	(1649)	Autumn "	1965
'Jano'	ALEX DAVION	(237)	Spring "	1966
'Senta'	DEREK WARING	(557)	Spring "	1966
'Exorse'	JESS CONRAD	(647)	Spring "	1966
'Avon'	STEVEN BROOKE	(642)	Spring "	1966

If you would like to meet any of these artists, please give me a ring.

With kindest regards,

Yours sincerely,

Alex M

ALEX MURRAY

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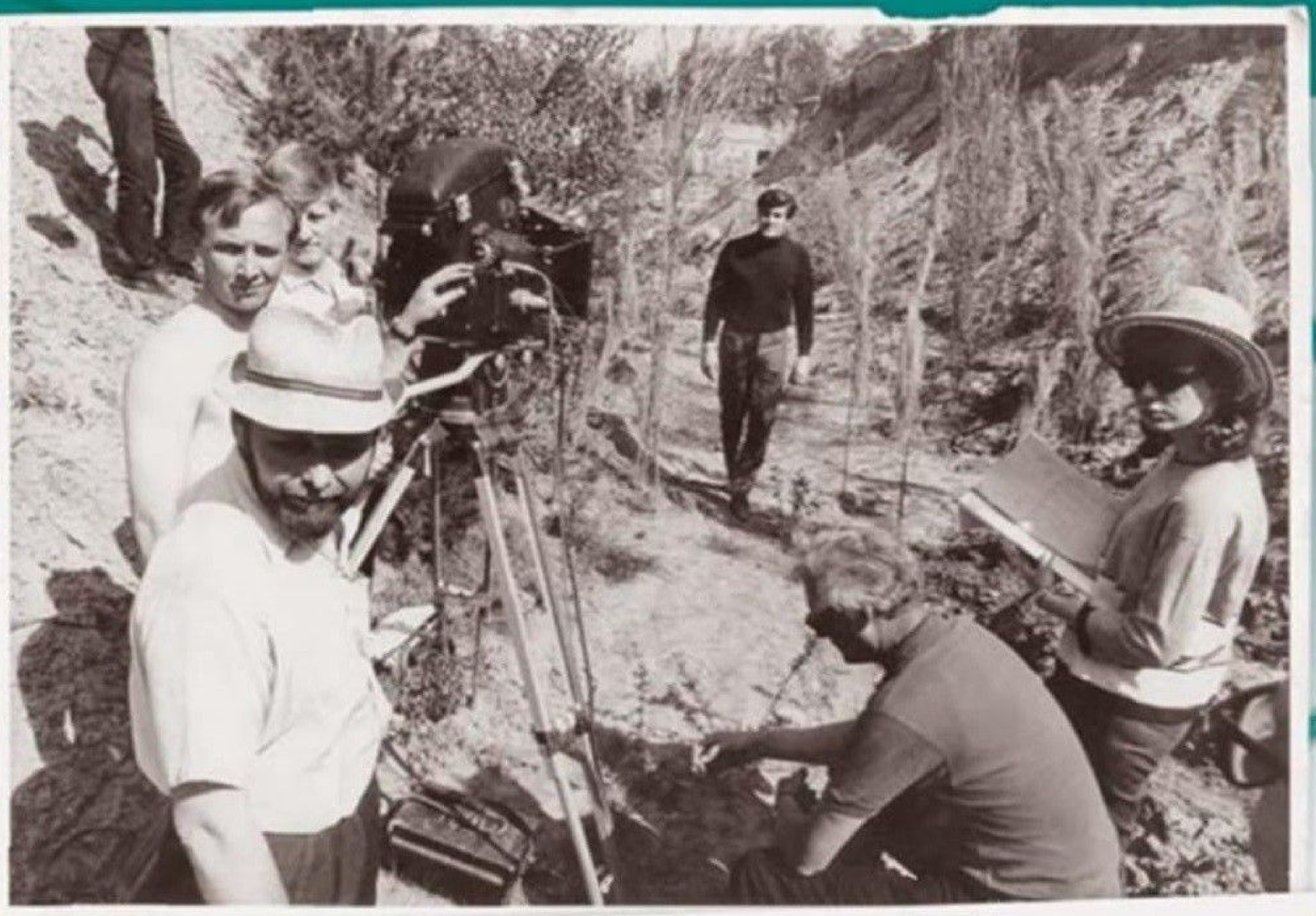

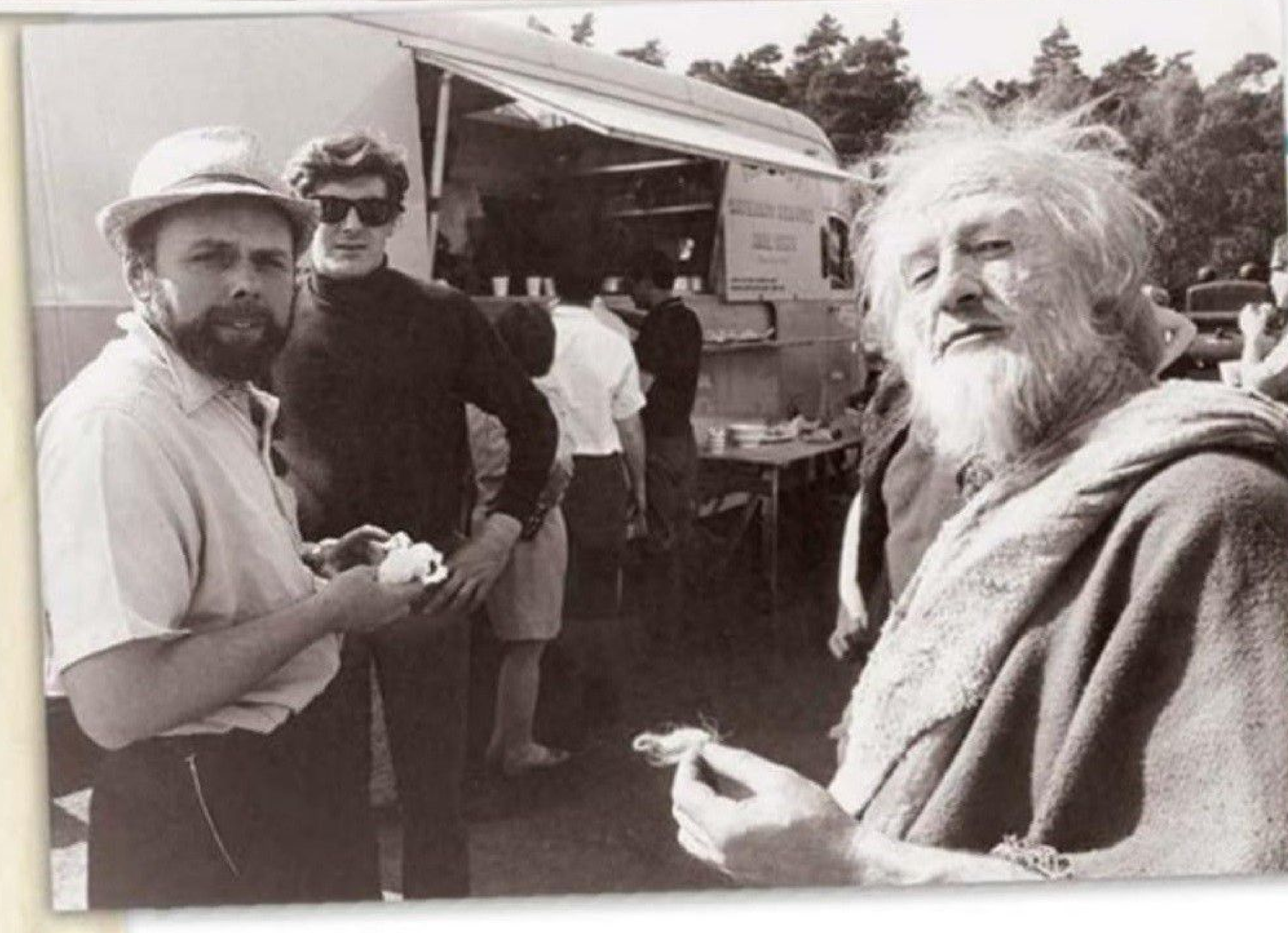

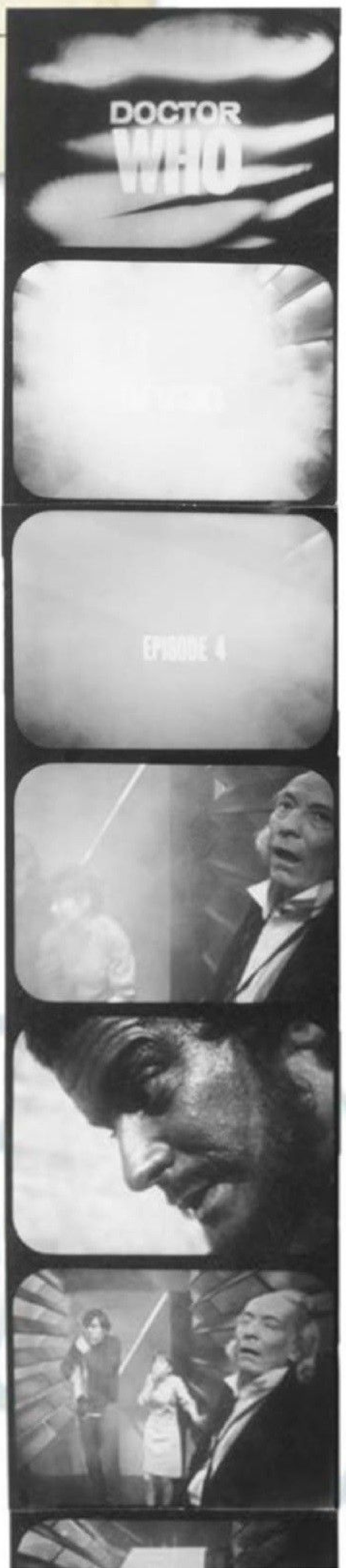

Above left: The William Morris Agency made numerous casting suggestions when the serial was still known as *The White Savages*. None of these were adopted.

Top right: Christopher Barry (in the hat) films Peter Purves as Steven, on location at Callow Hill Sandpit, Virginia Water, on 1 May 66.

Above right: A break for the cast and crew, including Barry, Purves and Ewen Solon.

Right: Telesnaps from the start of Episode 4, showing Barry's judicious use of a smoke machine.

→ touches abound. A less thoughtful director might have taken one look at the words 'futuristic planet' and immediately called upon the Radiophonic Workshop's tuned oscillators and sine-wave whatnots. Barry, on the other hand, rehired composer Raymond Jones, previously used on *The Romans* (1965), whose extraordinary, see-sawing Bartók tribute – played by an actual string quartet – proves brilliantly counterintuitive.

From stills and surviving footage, *The Savages* also appears to have been beautifully lit; perhaps not quite going down the full German Expressionism route employed by Douglas Camfield on *The Web of Fear* (1968), but nonetheless displaying a keen eye for chiaroscuro composition and treating monochrome television as an art form, as opposed to something that was just kicking its heels while waiting for colour to show up. See, for example, the flickering torchlight in the caves, the shadow that falls across the scientist Senta's brow, and the silhouetted figure of the 'savage' stumbling down the corridor towards Dodo at the end of the first episode: a fine example of Barry working hard to sell what is, let's be honest, something of an underpowered cliffhanger.

Faced, two episodes later, with a variation of the same scene in the same corridor, Barry reached into his bag of tricks for that old theatrical favourite, dry ice. Pro that he was, he also scheduled the scenes for the start of the next episode at the same time, so they wouldn't need to bring the troublesome smoke machine back the following week. In an age when *Doctor Who* episodes were still recorded pretty much as live on Friday evenings, such canny forward-planning was highly unusual.

All of this supports guest actress Kay Patrick's claim that Barry was a "technical" rather than an actor's director. And yet – whether through rehearsal or just trusting them to get on with it – the performances he draws from his cast in *The Savages* are uniformly good. Certainly everyone seems to be on the same page when it comes to not overdoing it. Frederick Jaeger plays Jano, leader of the Council of Elders, with a silky superciliousness, while the 'savages', led by Ewen Solon, carry themselves with a quiet dignity. Even those who come stumbling out of the lab, post-vaporisation, manage to dial down the moaning-zombie act to a bare minimum. And William Hartnell, in the sad twilight of his reign, appears positively invigorated, turning on a sixpence from impish delight to righteous fury and navigating the script with barely a trip or a stumble.

From the subtle echo you can hear in the cave scenes to the slight defocusing of the camera to sell Wylda's woozy disorientation, Barry's directorial flourishes are all over this production. Even though, by his own admission, he found the script "uninspiring", phoning it in was clearly never an option.

Heck, even the laboratory set was built with real working parts. Well, moving parts, anyway. Presumably the equipment wouldn't actually have sucked the life force out of you. But with Christopher Barry's attention to detail, you never know. **DWM**

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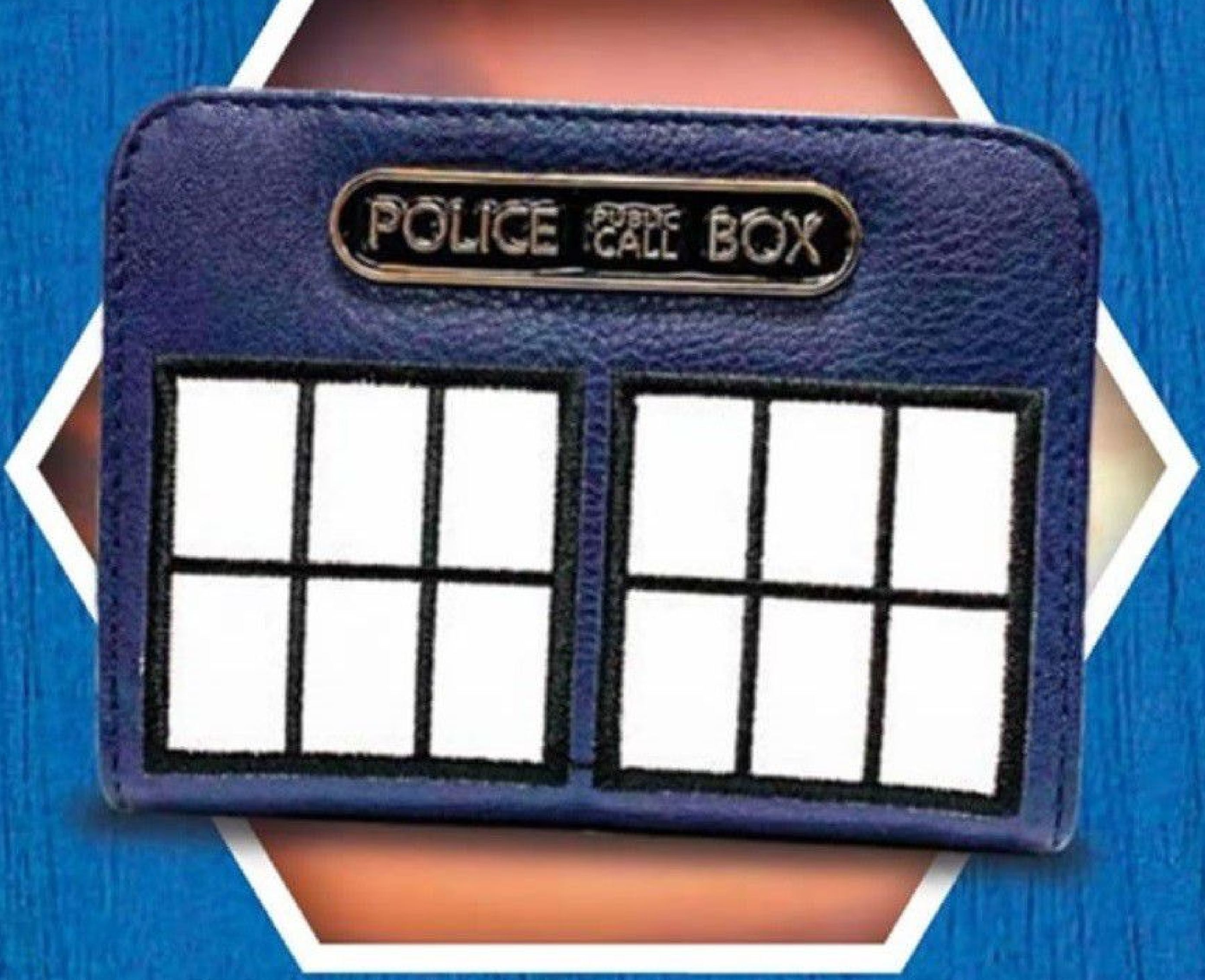
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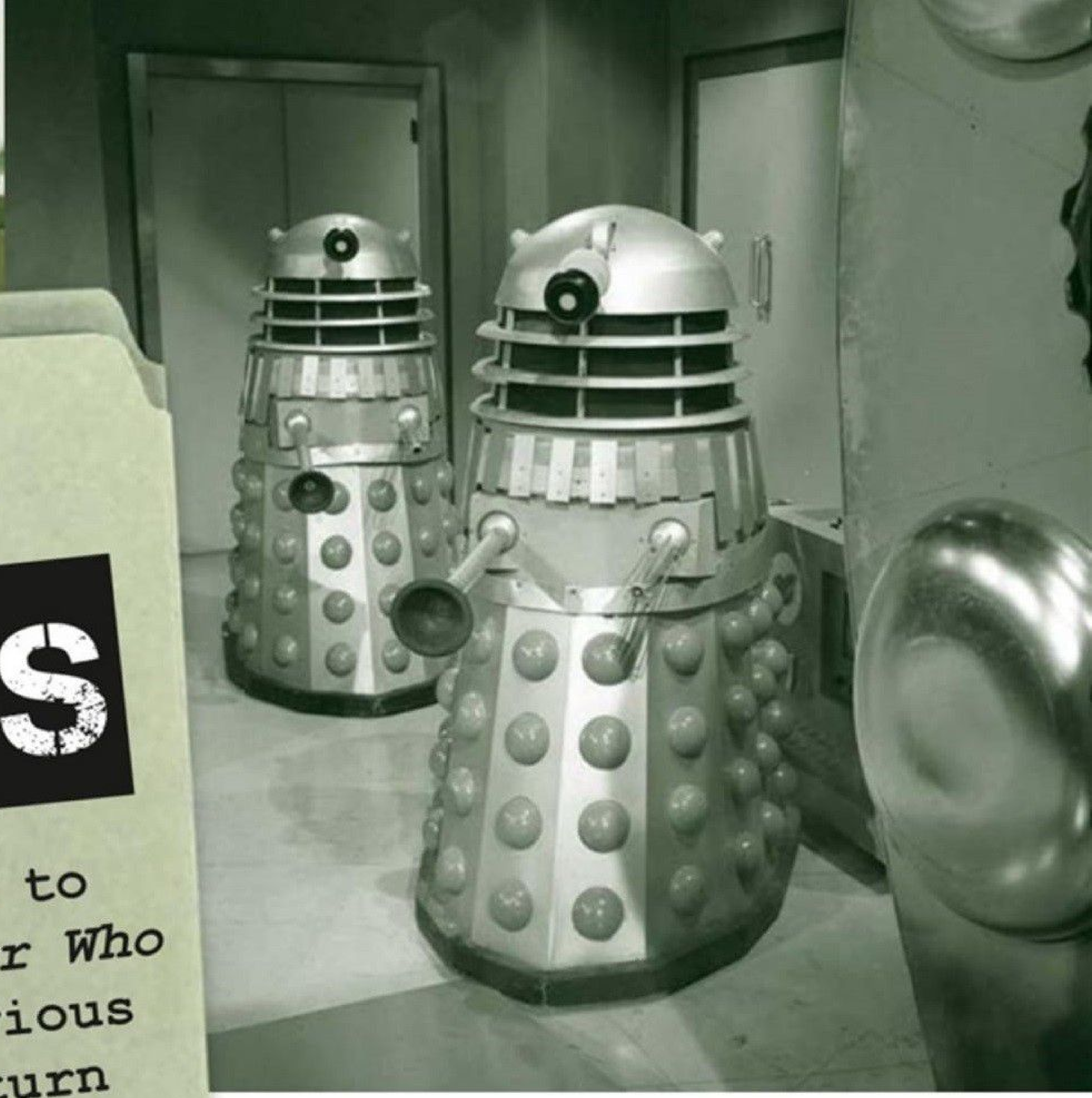
THE CHRISTOPHER BARRY COLLECTION

THE POWER OF THE DALEKS

As the director who had done so much to launch the Daleks, and therefore *Doctor Who* itself, Christopher Barry was the obvious choice to oversee the creatures' return in the series' most ambitious relaunch...

Feature by **ALAN BARNES**



Above: The Daleks prepare to exterminate the human colonists in *The Power of the Daleks* (1966).

Below left: The heading on this page of Barry's notebook betrays his growing frustration – this would be the last *Doctor Who* serial he directed for five years.

Below right: A battered 1960s money box, sans appendages, that Barry kept in his office at home.

Talking to fanzine *The Frame* in 1987, Christopher Barry recalled how, at one point in the Second Doctor's first adventure, "We had Pat Troughton coming up and jumping on the back of a Dalek. That was something we devised in rehearsal. He came up, span it around and jumped on its back like playing Blind Man's Buff – as long as he stayed behind it it couldn't harm him."

Pics or it didn't happen, as they say – but the moving pictures were wiped or 'junked' long ago, and none of 'telesnapper' John Cura's off-screen stills caught the Doctor in his Dalek-leaping act. Since the choreography was worked out in rehearsal, the action wasn't written into stage directions – so the moment is even more lost to us than, for example, the bit in Episode One in which the new Doctor, crossing the Vulcanian mercury swamp that his TARDIS had landed in, tried out his new legs by leapfrogging a rock.

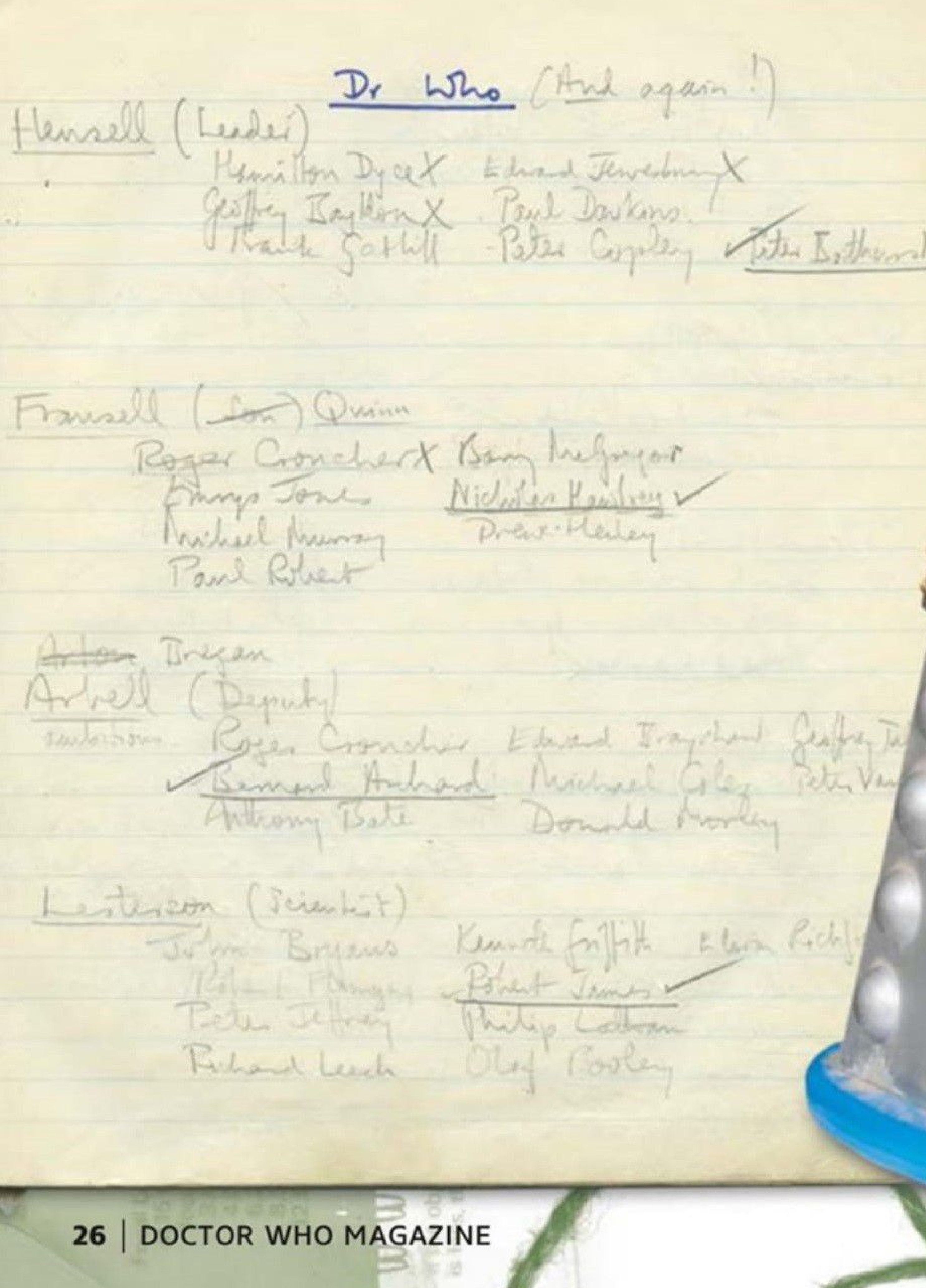
That moment wasn't 'telesnapped' either, but – thanks to Barry's meticulous camera directions – we've a good idea how it went. First, the Doctor entered the scene in a high long shot. Then the picture cut to a long shot showing a medium-sized rock in his way. Then he measured the rock with a rule (or tape) from inside his pockets, tapped his leg and said, "Time I put you through some tests, I think." Then he pocketed the rule (or tape), turned and moved away. Whereupon the picture cut again, this time to a close-up of the Doctor "eyeing the rock through half a shut eye". He ran, leaped the rock, and was caught landing on the other side in a medium shot.

Close your eyes and you can picture it, can't you?

We can't say that the Doctor jumping on that Dalek actually happened with any such certainty. But Barry's memory was usually good, and at the time he was only thinking back a little over 20 years. So when might it have occurred?

Let's narrow it down. Logically, the reason for the Doctor's manoeuvre must have been so the Dalek couldn't exterminate him – ergo, it couldn't have come before the Episode Three scene, set in scientist Lesterson's laboratory, in which the Doctor and companion Ben (Michael Craze) faced Daleks fitted with gunsticks for the first time. "When I say run, run like a rabbit," he told Ben, in the first iteration of what would become his catchphrase. It's not impossible that when Ben ran, the Doctor surprised the trio of Daleks opposite by spinning one of their number around before he made his own exit. But unedited off-air audio tells us that it took the Doctor and Ben around three seconds to exit the lab after the cry of "Run!", so it seems unlikely.

What about the Episode Five scene, again set in Lesterson's lab, in which the Doctor, his companion Polly (Anneke Wills) and Vulcan colony deputy governor Quinn (Nicholas Hawtrey) were surprised by an armed Dalek exiting its bigger-on-the-inside space capsule? The Doctor collected a spanner from the floor, telling Polly and Quinn to go on. As they departed, camera directions indicate "M2S [medium



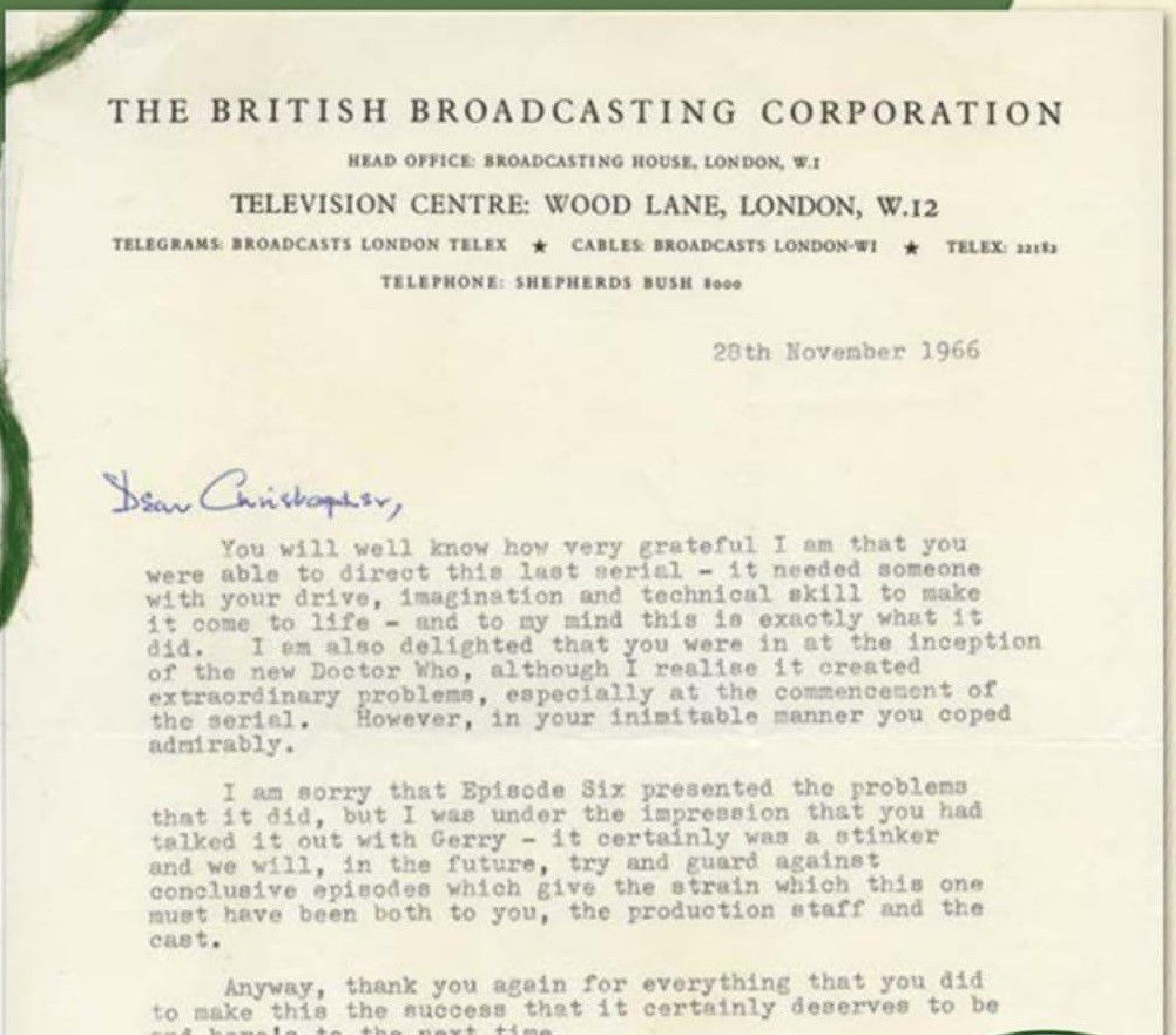
Dr Who (And again!)

Hensell (Leader)
Hamilton Dyce X Edward Jewesbury X
Geoffrey Bayldon X Paul Dawkins
Frank Gatliff Peter Copley ✓ Peter Bathurst

Fransell (~~Son~~) Quinn
Roger Croucher X Barry McGregor
Emrys Jones Nicholas Hawtrey ✓
Michael Murray Drew Henley
Paul Robert

~~Arton~~ Bragen
Arvell (Deputy)
ambitious Roger Croucher Edward Brayshaw Geoffrey Ta
✓ Bernard Archard Michael Coles Peter Va
Anthony Bate Donald Morley

Lesterson (Scientist)
John Bryans Kenneth Griffith Eleanor Rich
Robert Flemyng Robert James ✓
Peter Jeffrey Philip Latham
Richard Leech Olaf Pooley



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28th November 1966

Dear Christopher,

You will well know how very grateful I am that you were able to direct this last serial - it needed someone with your drive, imagination and technical skill to make it come to life - and to my mind this is exactly what it did. I am also delighted that you were in at the inception of the new Doctor Who, although I realise it created extraordinary problems, especially at the commencement of the serial. However, in your inimitable manner you coped admirably.

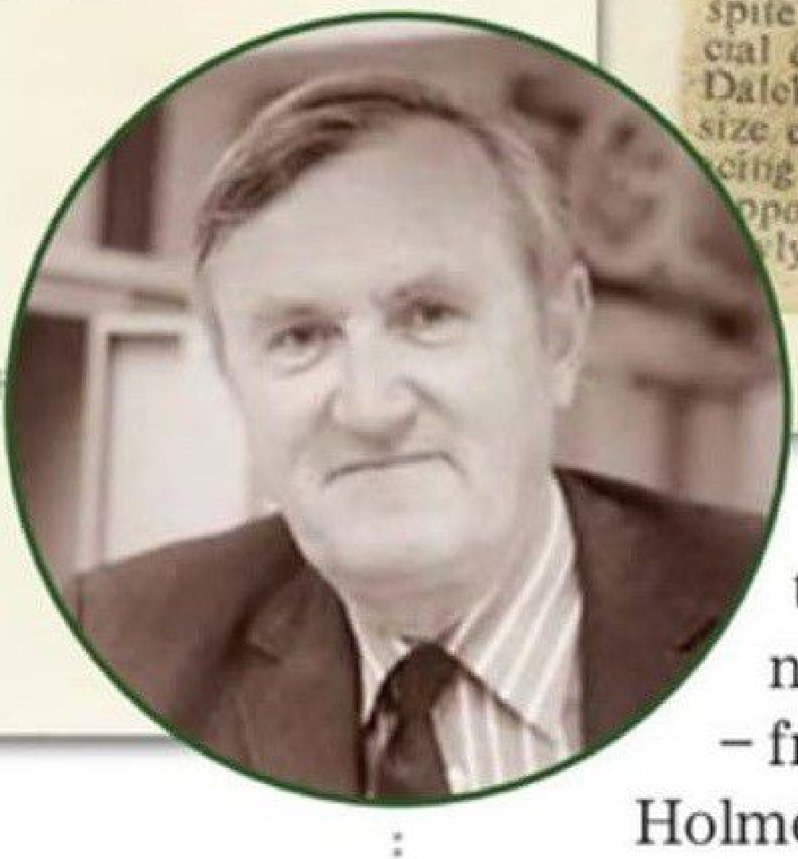
I am sorry that Episode Six presented the problems that it did, but I was under the impression that you had talked it out with Gerry - it certainly was a stinker and we will, in the future, try and guard against conclusive episodes which give the strain which this one must have been both to you, the production staff and the cast.

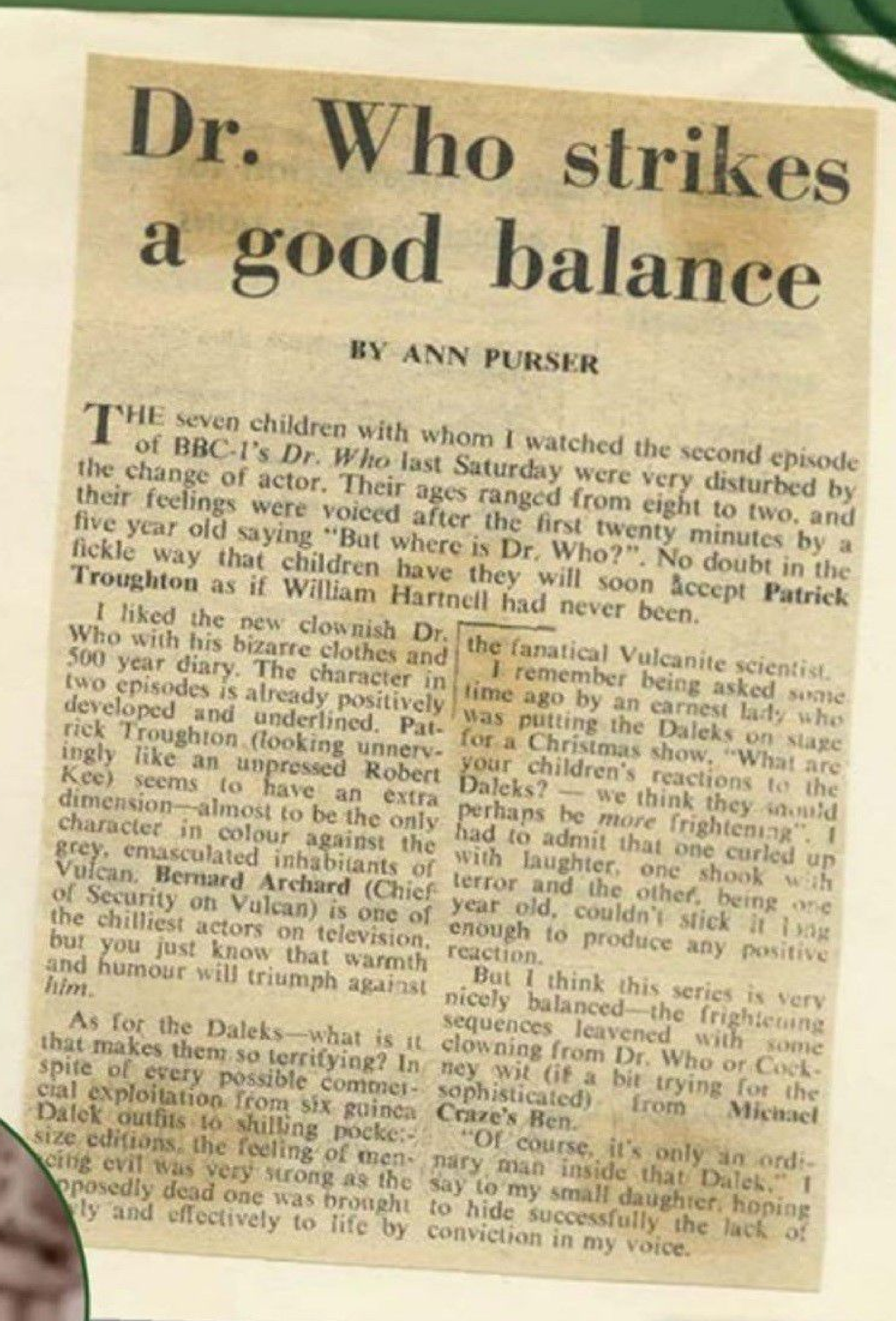
Anyway, thank you again for everything that you did to make this the success that it certainly deserves to be and here's to the next time.

Innes

Christopher Barry, Esq.,
511 Threshold.

P.S. I have cleared with Terry Reciprocal
for Saturday, so you can go ahead and
exquisite amount of £1.





Dr. Who strikes a good balance

BY ANN PURSER

THE seven children with whom I watched the second episode of BBC-1's *Dr. Who* last Saturday were very disturbed by the change of actor. Their ages ranged from eight to two, and their feelings were voiced after the first twenty minutes by a five year old saying "But where is Dr. Who?". No doubt in the fickle way that children have they will soon accept **Patrick Troughton** as if William Hartnell had never been.

I liked the new clownish Dr. Who with his bizarre clothes and 500 year diary. The character in two episodes is already positively developed and underlined. Patrick Troughton (looking unnervingly like an unpressed Robert Kee) seems to have an extra dimension—almost to be the only character in colour against the grey, emasculated inhabitants of Vulcan. **Bernard Archard** (Chief of Security on Vulcan) is one of the chilliest actors on television, but you just know that warmth and humour will triumph against *him*.

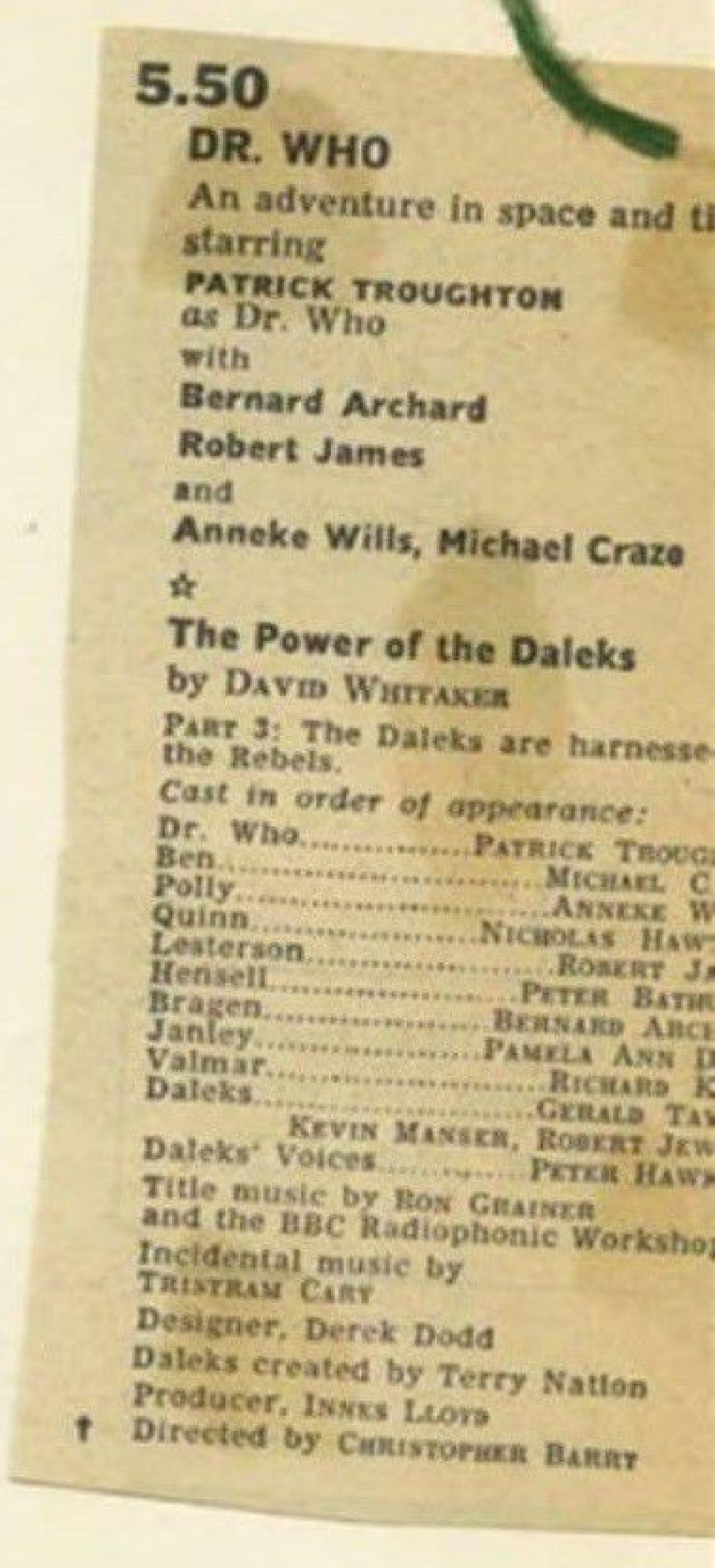
As for the Daleks—what is it that makes them so terrifying? In spite of every possible commercial exploitation from six guinea Dalek outfits to shilling pocket-size editions, the feeling of men-
cing evil was very strong as the
pposedly dead one was brought
ly and effectively to life by

the fanatical Vulcanite scientist.

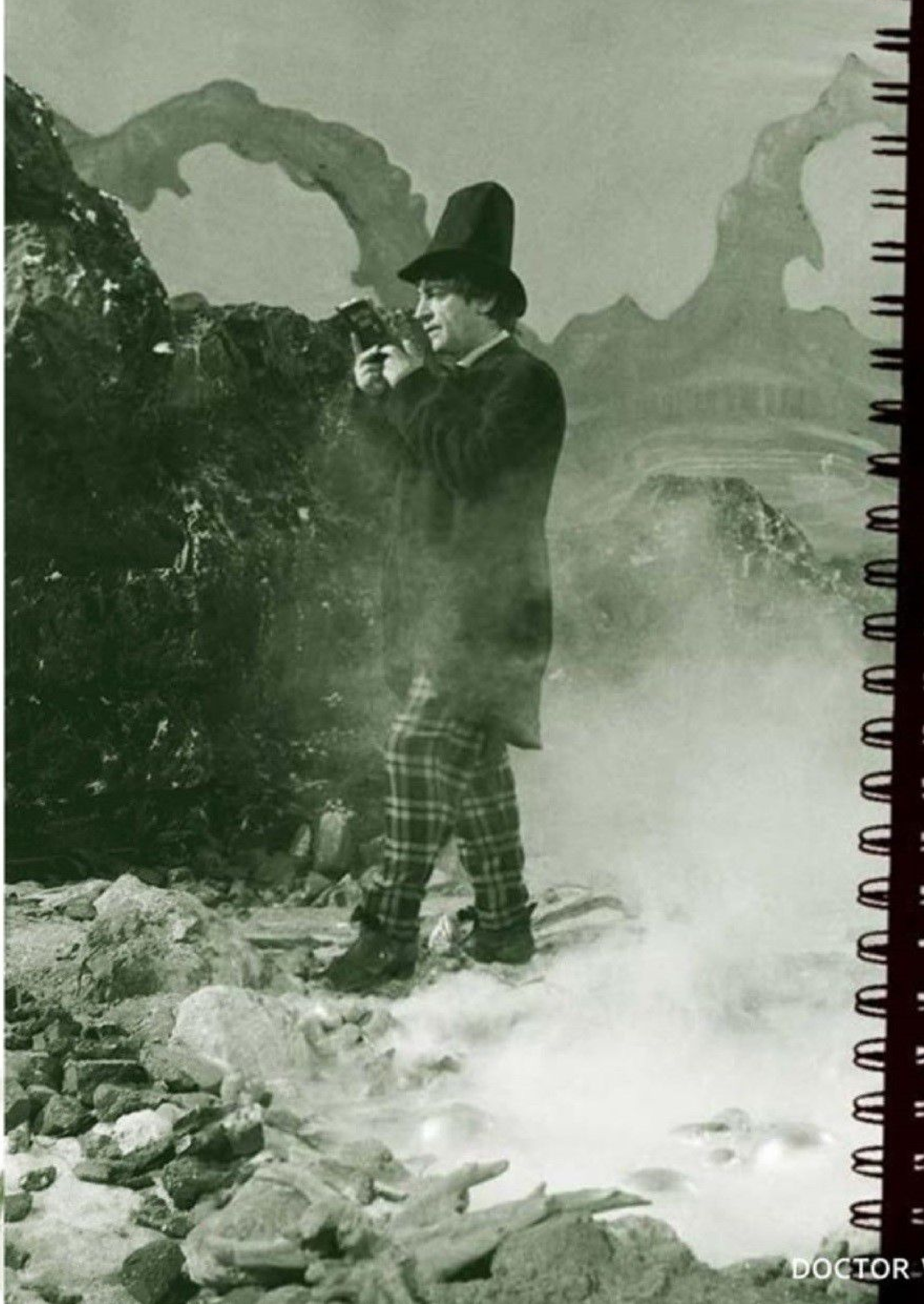
I remember being asked some time ago by an earnest lady who was putting the Daleks on stage for a Christmas show, "What are your children's reactions to the Daleks? — we think they should perhaps be *more* frightening". I had to admit that one curled up with laughter, one shook with terror and the other, being one year old, couldn't stick it long enough to produce any positive reaction.

But I think this series is very nicely balanced—the frightening sequences leavened with some clowning from Dr. Who or Cockney wit (if a bit trying for the sophisticated) from **Michael Craze's Ben.**

"Of course, it's only an ordinary man inside that Dalek," I say to my small daughter, hoping to hide successfully the lack of conviction in my voice.



5.50
DR. WHO
An adventure in space and ti
starring
PATRICK TROUGHTON
as Dr. Who
with
Bernard Archard
Robert James
and
Anneke Wills, Michael Craze
☆
The Power of the Daleks
by DAVID WHITAKER
PART 3: The Daleks are harnesse
the Rebels.
Cast in order of appearance:
Dr. Who.................PATRICK TROUG
Ben..............................MICHAEL C
Polly...............................ANNEKE W
Quinn.......................NICHOLAS HAW
Lesterson........................ROBERT J
Hensell.........................PETER BATH
Bragen......................BERNARD ARC
Janley......................PAMELA ANN D
Valmar...........................RICHARD K
Daleks...........................GERALD TA
KEVIN MANSER, ROBERT JEW
Daleks' Voices..............PETER HAWK
Title music by RON GRAINER
and the BBC Radiophonic Worksho
Incidental music by
TRISTRAM CARY
Designer, Derek Dodd
Daleks created by Terry Nation
Producer, INNES LLOYD
† Directed by CHRISTOPHER BARRY



Could the Doctor really have jumped on the Dalek's back with a spanner in his hand?

two-shot] Dr. Who/Dalek" – just the right sort of frame, perhaps, to show the Doctor spinning the Dalek around. Then there was a cut to show the Doctor emerging into the corridor on the other side of the lab doors... and delaying the Dalek by jamming the spanner through the door handles. It all sounds highly plausible, until one wonders: could the Doctor *really* have jumped on the Dalek's back with a spanner in his hand?

Alternatively, there was an especially chaotic moment towards the end of Episode Six – an FX-heavy episode so complex that, unusually, the studio cameras' output was recorded directly to 35mm film, presumably for ease of editing. "I am sorry that Episode Six presented the problems that it did," producer Innes Lloyd wrote in a letter to Barry dated two days after recording, on Monday 28 November 1966. It "certainly was a stinker," he continued, promising in future to guard against concluding episodes that might cause similar "strain". Again, the scene was Lesterson's lab, moments after the scientist's extermination – where two Daleks turned to see the Doctor connecting a cable to a junction box. He ran as they fired, and they hit the box... causing the destruction of all the Daleks on Vulcan.

Is it possible that the Doctor leaped on one of those Daleks and span it around as he fled? Just about. But does it actually *matter?* In itself, no – but it says something that the moment was rehearsed at all. Because with *The Power of the Daleks*, Barry and his cast were creating *Doctor Who* anew – as Lloyd described in the above-mentioned letter, in which he said he was "delighted" that Barry had been "in at the inception of the new Doctor Who, although I realise it created extraordinary problems, especially at the commencement of the serial..."

Just as the new Doctor's 'space tramp' costume was only arrived at after more outlandish alternatives, like a Mississippi showboat captain's outfit, had been dismissed, the new Doctor's character needed extra time to pupate – from the verbose Sherlock Holmes-y autocrat supposedly imagined by writer David Whitaker, into the sort of character who leapfrogged rocks to try out his new legs. Or, indeed, who might escape a Dalek by jumping on its back and spinning it around – something else that William Hartnell's Doctor would never have done...

Because even if it *didn't* make it to the screen, Barry and Troughton seem to have tried it out. That's what matters. **DWM**

Top left: A letter from a grateful Innes Lloyd, the producer of *Doctor Who* in 1966.

Top inset: Lloyd in the early 1980s.

Top right: Among many other cuttings, Barry's collection includes this review of Episode Two from *The Stage and Television Today* and the Episode Three listing from the *Radio Times*.

Above: Patrick Troughton as the "renewed" Doctor.

Left: The Doctor walks through the mercury swamp of Vulcan in Episode One.

I'm Not Doctor Who

Continuing our edited highlights from Jon Pertwee's first ever convention appearance in August 1977, here's the man himself reflecting on life after *Doctor Who* and giving a singing lesson in Venusian. Yes, really...

Compiled by **STUART MANNING**

Last issue, **Doctor Who Magazine** dusted off rare recordings of Jon Pertwee's first ever convention appearance in 1977, making them available in print for the very first time. On stage in south London, before members of the fledging *Doctor Who* Appreciation Society, the Third Doctor actor entertained, informed and even outlined the ideal battle strategy for any Daleks wishing to invade a Home Counties mini-mansion… but we'll get to that later.

The convention was organised by teenager Keith Barnfather, working alongside the Society's executive committee, and kicked off a rich tradition of *Doctor Who* fan gatherings that continues to this day, all the way from Battersea to the hangar-sized convention halls of San Diego. The master audio recording of the convention has never been released, so here's a rare chance to enjoy stories from a legendary entertainer regaling a rapt audience…

Jeremy Bentham (reading a question from audience member Simon Rada): The Third Doctor was always building complex gadgets. Was this something you put into the Doctor's character?

You'd never believe this, but I'd only seen one *Doctor Who* before I played it. I'd been working in the theatre for years and it was on at the time when I was doing Saturday matinées. So I don't know. Did the Doctors have gadgets and make things up out of bits and pieces before me? Then it probably was me, because I loved gadgets and they could see that I liked them. The reality was that when I joined *Doctor Who*, I wanted to perk it up a little. I wanted to make it more adventurous. I liked gadgets and physical activity, and so I wanted to have my love of speed and motorcycles and all that sort of thing in it.

Do you agree with the criticisms of violence in *Doctor Who*?

You may not have known this, but *Doctor Who* was voted one of the most violent programmes on television. This was absolutely ludicrous, so I went to the powers-that-be and said, "How can *Doctor Who* be considered a violent programme?" They said, "Violence comes under all sorts of specific headings. If you are in handcuffs, that's violence." I said, "*Doctor Who* is in handcuffs or bound in every blessed programme!" "If you are locked up in a room…" "Well, Katy [Manning, who played Jo Grant] and I were *always* being locked up in cupboards and things." "Well, that's violence."

Never did you see blood in any of my *Doctor Who* programmes. When people got killed, it was always "Pah!" and then onto the next shot. You saw a certain amount of hurling and throwing about, but not real violence, no.

One day, a very angry member of the public said, "I'd like to take you to task, Jon Peewit. Every time that show of yours is on, my kids go to bed and have nightmares." I said, "Every week?" He said, "Yes." I said, "Why don't you lean forward and switch the set off?" What kind of parent allows a kid to watch a programme every week and then have nightmares? You say, "Don't watch it – watch *Black Beauty* instead." →

> **"You saw a certain amount of hurling and throwing about, but not real violence, no."**

Opposite page: Jon Pertwee as the Doctor in *Colony in Space* (1971).

Above left: Jon entertains fans attending the world's first *Doctor Who* convention, held at Broomwood Church Hall in Battersea on 6 August 1977. Photo © Leonora C Rich.

Above right: Using the sonic screwdriver to defuse a mine in a publicity shot for *The Sea Devils* (1972).

Below left: The Doctor adjusts his time sensor in Episode One of *The Time Monster* (1972).

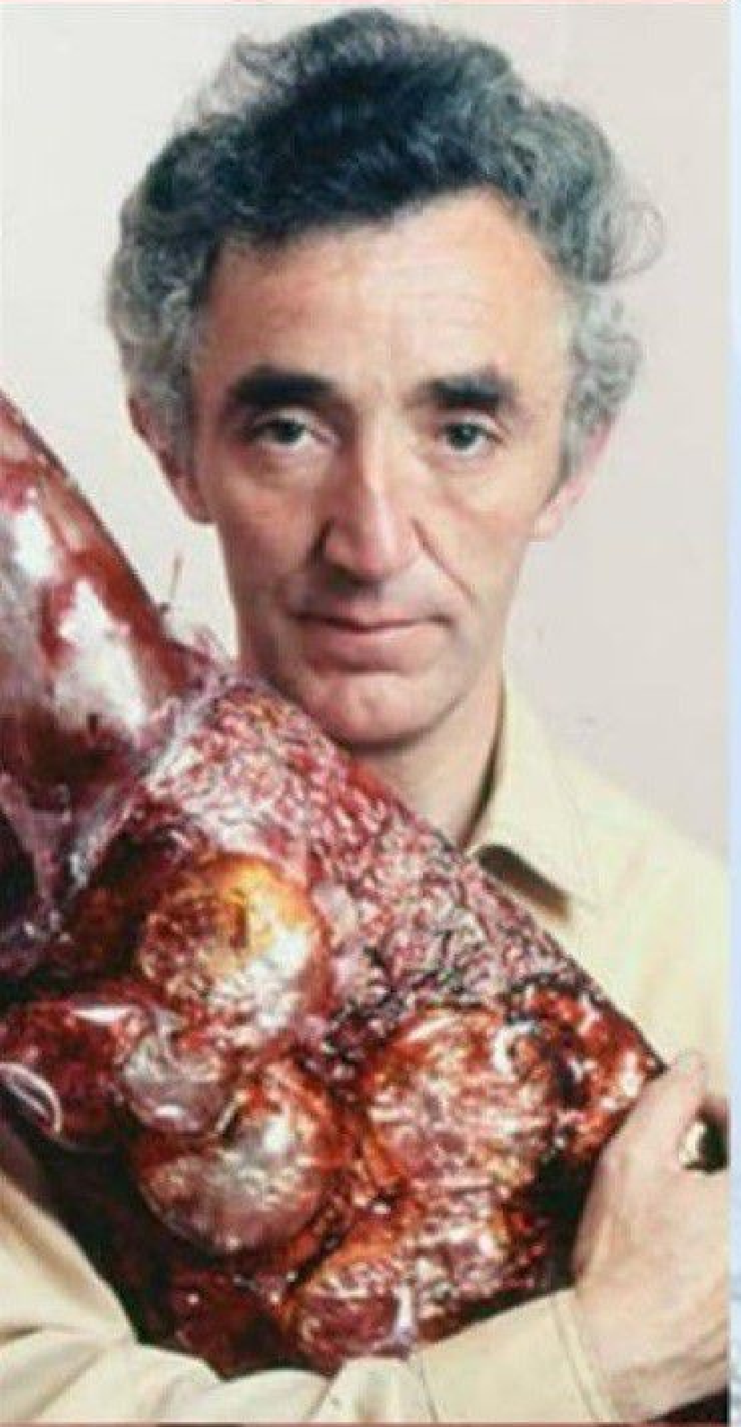
Below right: Ashe (John Ringham) saves the Doctor from a Uxarian primitive (Pat Gorman) in a 'violent' scene from *Colony in Space* Episode One.

Right: The TARDIS prop appears in the background of this publicity photo from *Terror of the Autons* (1971).

Far right: Jon enjoyed a friendly rivalry with Patrick Troughton in *The Three Doctors* (1972-73).

Below: Actor John Scott Martin with a Gell guard claw from *The Three Doctors*.

Bottom: The Doctor tackles Ogrons and his oldest enemies in a publicity shot for *Day of the Daleks* (1972).



→ What was it like taking the TARDIS on location?

A more dilapidated piece of machinery I've never seen in my life – it was absolutely hysterical. Katy and I used to get in this ridiculous thing and, of course, you've only got to hiccup and it'll fall down. We used to have to get inside and hold it to make it look rigid. She'd hold one side while I pulled the other, so that things wouldn't flap. But somehow we got away with it. It always looked fairly good, because it was really battered and thrown about by the stage crew.

What was your least favourite story?

Oh, it's a terrible one. Daleks coming out of tunnels and going around an old country house. [*Day of the Daleks*, 1972.] God almighty, I'll never forget it. The Daleks were coming up the back and going up the garden path... with people sort of running away out the front. I mean, they're very stupid, Daleks, but if you're going to make it a pincer movement, you at least go *round* the house. Then, when all the envoys were leaving, they were all acting as if they'd just been to a funeral! They were all saying, "Well, goodbye. It's been very nice." I couldn't believe it. I said, "They should all be screaming." Awful, terrible. I hated that.

> "God, I'll never forget it. The Daleks were coming up the back and going up the garden path...."

What was it like working with the Daleks?

Some of the greatest professional people I've ever worked with were guys like John Scott Martin and Peter Bex [Murphy], who sat inside the Daleks. You know how they all work? They wear black sandshoes and they propel themselves around. Now, they've got all sorts of things to contend with. You've got to keep the lights flashing, you've got the sink pump and the exterminator, and you've got to turn the head. You've got to do 55 things at once, with only four appendages, and it's very difficult. John Scott Martin used to learn every single line of the Dalek dialogue, even though it's not spoken by them. Yet those fellas used to learn all this dialogue just so that they could flash their lights in time. That showed tremendous professionalism.

Mr Ian Barnes has a question on the making of *The Three Doctors* [1972-73], when you appeared with your two former selves. Did you enjoy working with Mr Hartnell and Mr Troughton?

The Three Doctors was approached with slight trepidation, about the way in which Pat was going to work. I didn't know it, but Pat was also deeply in fear about the way I worked. He's inclined to play things very loose. I love being loose myself, but I expect other people to give me cues. And Pat didn't.

One day he was underneath the TARDIS for something or other and said, "You were going to do or say something there, weren't you?" I thought, well that's all right for *you*. So I didn't say anything, until the director said, "Cut! Now, what's going on?" I said, "Well, Pat didn't say it." Pat said, "Oh, for God's sake, it's more *or less* the line." After a few sharp words I said, "That's not all right for me. I want a cue, please." He said, "Oh, have it your own way. Personally, I'd have been much happier if I had Wendy [Padbury] with me and my mates." I said, "Well, you can, but it's *my* show now." From that moment on, we appreciated each other very much.

I love his work – he's a tremendously good actor. Unfortunately, poor Billy [William Hartnell] was a desperately sick man and he couldn't get it together. We had to film his side of it and then put it on the TARDIS monitor, because he was too sick. He sadly died not long after that.

David Richardson asks: Where did your catchphrase "reverse the polarity of the neutron flow" originate?

I could never remember anything in *Doctor Who*. You had pages and pages and pages of scientific claptrap, which meant absolutely nothing to me at all. It means much more to you, as great appreciators. Many times, the fans of *Doctor Who* wrote and told us when we were wrong. I mean, in *The Silurians* [1970] we were out by one-and-a-half million years!

You asked me about the neutron flow. I wanted something that had a rhythm, and so I was going, [sings:] *"Re-verse the po-lar-ity of the neu-tron flow."* What's that? *"And he polished off the handle of the big front door."* That's Gilbert and Sullivan. It was the only way I could learn it. Do you remember the song I did with Aggedor? [the royal beast in 1972's *The Curse of Peladon*]: *"Klokeda partha mennin klatch, aroon aroon aroon..."* What's that?

It sounds vaguely like a Christmas carol.

[Sings:] *"Good tidings of comfort and joy, comfort and joy..."* Yes, that's where that came from. People said, "Oh, I love that tune," but they never recognised it.

From Mr Ian Hull: Have you ever had any nasty moments while filming scenes?

Oh yes. I've fallen down stairs and... Do you remember *Planet of the Spiders* [1974], when we had the hovercraft? Barry Letts, who was then producer, said, "I'll give you £20 if you can drive it into the water." I said, "I haven't had a chance to drive it." And he said, "Well, I'll give you £20," which he didn't. We were very short of time and so he said, "Go on, get in it. I just want you to drive out into the river."

So I got into this hideous machine. I don't know if any of you have tried driving a hovercraft? →

THE BIGGER PICTURE

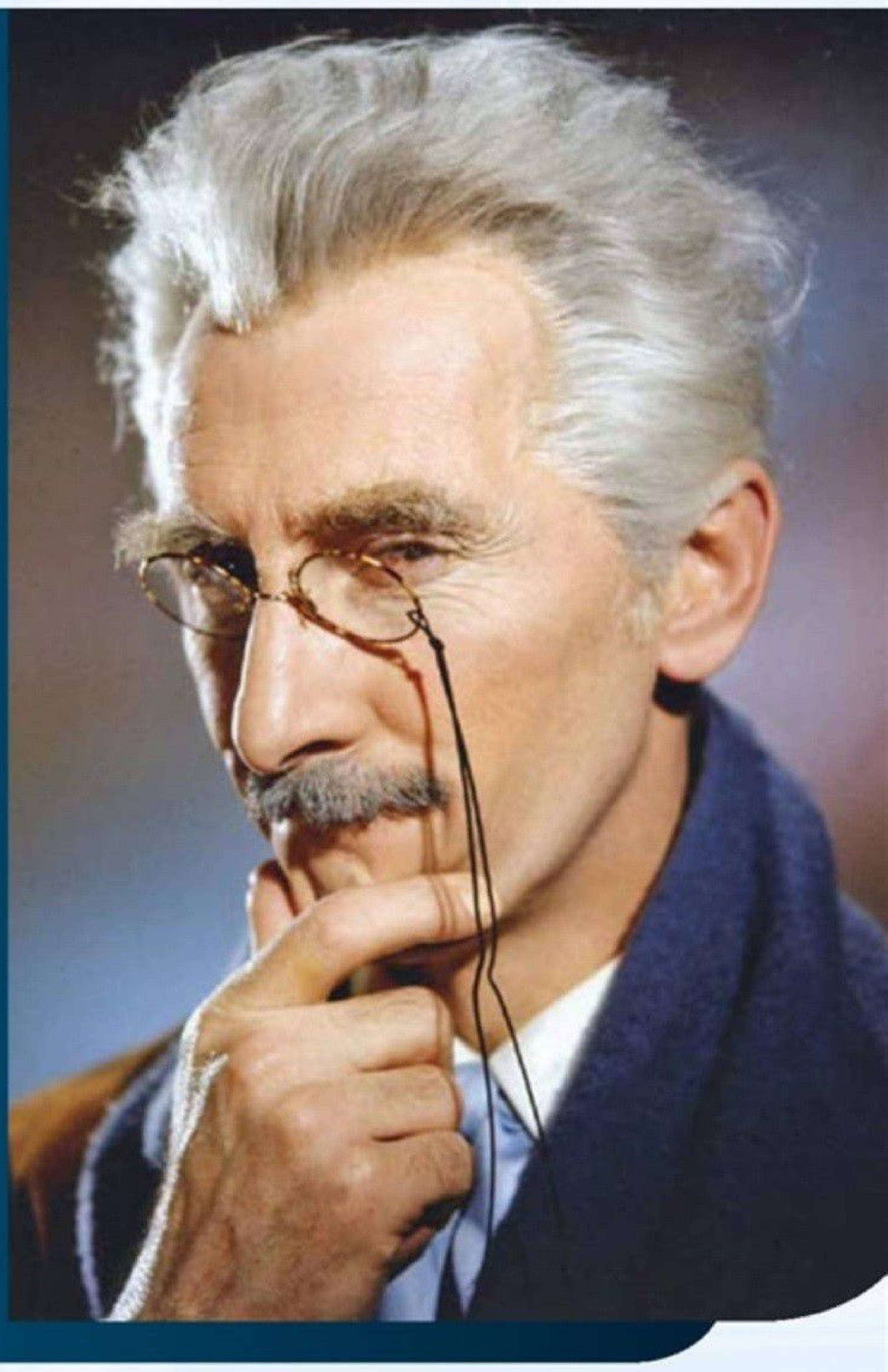
At the time of the convention, rumours of a *Doctor Who* feature film were rife, as the then-current Doctor, Tom Baker, was trying to raise funding for a *Doctor Who* screenplay he'd co-written.

Jon Pertwee questioned the wisdom of bringing the show to the big screen. "I was asked many times and my answer was always no," he revealed. "The reason is very simple: it's commercial and it concerns one's future. Once upon a time, I'd finished a very successful season of *Doctor Who*, the most successful we'd ever done. At the end of the episode, we went out on a fanfare of trumpets and an announcer said, 'Don't forget, *Doctor Who*. Next Saturday, don't miss it.' I thought, 'What's that? They must be doing a repeat.' I tuned in next Saturday, and what should come up, but a *terrible* film of *Doctor Who*."

Peter Cushing played Dr Who – yes, that *was* his name – in two big-screen Dalek adaptations in 1965 and 1966. "I might be treading on your toes – you may enjoy it, but I think it's awful, the Peter Cushing film," said Pertwee. "It had nothing to do with *Doctor Who*, certainly nothing that I'd tried to do with it. I'd tried to make him an active, lively, trendy man, involved in all sorts of activity.

"Anyway, I thought this was a frightful mistake. I was having lunch with the powers-that-be, Shaun Sutton [BBC Head of Serials] and [BBC2 Controller] Robin Scott, and said, 'Who was the complete idiot who thought it was a bright idea to put on a terrible old film like that, after our successful series?' Robin Scott said, 'I did.' I said, 'I wish I was dead. Shall I leave now?'

"So, if I'd done a *Doctor Who* film, it would have gone on being shown long after I might want that image out there."



Above left: "Shall I leave now?" BBC2 Controller Robin Scott.

Above right: Peter Cushing in *Dr. Who and the Daleks* (1965). The film received its first television screening in July 1972.

Below left: The Doctor tinkers with another gadget in *The Sea Devils*.

Below right: Aggedor, from *The Curse of Peladon* (1972), pictured in the BBC's rehearsal rooms at Acton.

Jon Pertwee

6p
TVTimes
Anglia
NOW IT'S DOCTOR WHO DUNNIT
SEE PAGE 2
THE GREAT TRAIN EXPEDITION

Above left: Wrestling with a hovercraft during the filming of *Planet of the Spiders* (1974).

Above right: Jon appeared on the cover of the *TV Times* to promote his new series *Whodunnit?*

Below left: Actor and writer Reed De Rouen as Jack Dragna in *The Removal Men*, a 1962 episode of *The Avengers*.

Below centre: Jon's memoirs, *Moon Boots and Dinner Suits* (1984) and *I am the Doctor* (1996).

Bottom right: Producer Barry Letts, production secretary Sandra Brenholz and script editor Terrance Dicks in the *Doctor Who* production office in 1970.

→ You've got nothing on the ground, nothing to hold you down – you've got to lift and push. So I pulled both levers and it shot away and disappeared up the river. Barry said, "Very good. Right, come back." No way – I couldn't get it back. It went up the river, down the river, sideways and backwards. Well, eventually they got a rowing boat and they hauled me out.

Do you remember in that one, Stuart [Fell], the stuntman, played the tramp and I ran over the top of him in the hovercraft? I blew 18 shots doing that. By this time, he was really running out of nerve as I tried to drive over his head. He was saying, "Come on! Come on!" On the last take, I went over him straight and off down the field. I was frightfully pleased but then I couldn't stop, because there were no brakes. It went skating away, with Barry Letts yelling, "Come back, Jon Pertwee!"

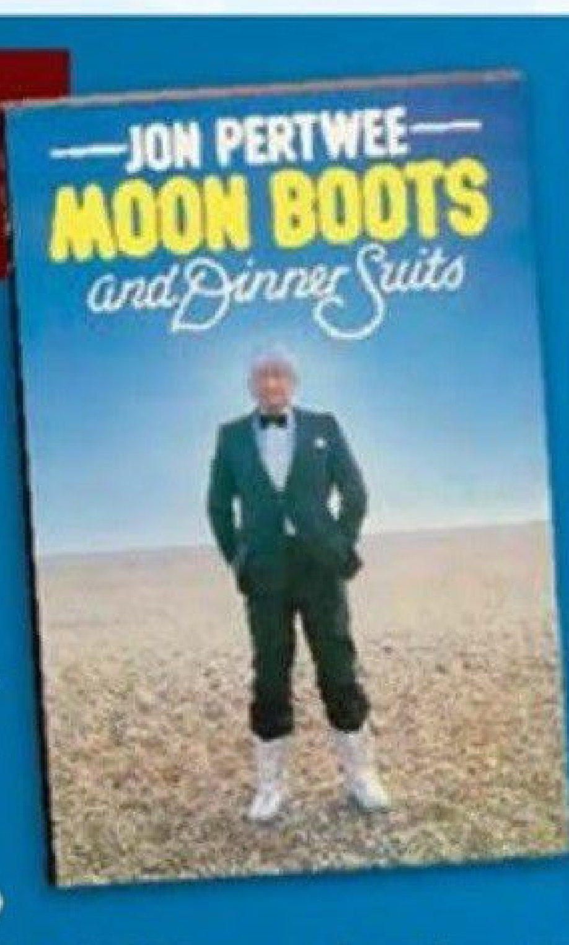
From Mr Mark Knighton: Do you find your current work on [the ITV quiz show] *Whodunnit?* as rewarding as *Doctor Who*?

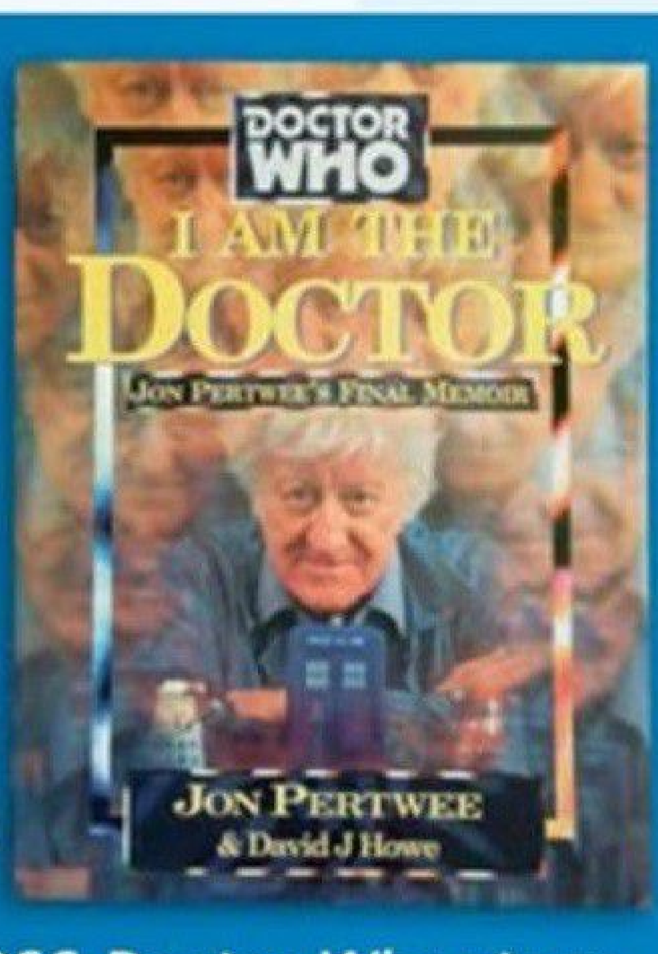
No, of course not. No way. But the great difficulty is... You're all tremendously loyal, the most loyal people in the world. But it *is* a small country, so as an actor, you've got to face up to the fact that directors are not going to rush to cast you when you have just finished five years in a cult programme. They know that people will say, "Oh look, here's the Doctor." It doesn't matter how much fungus I stick on my face; people are just going to say, "Oh, is that the Doctor with fungus on his face?" That was inevitably going to happen, so in the meantime, I wanted to do something that brought me to the public. In our business, that's what it's all about now.

A question from Mr Paul Mount: Have you ever regretted giving up the role of *Doctor Who*?

Yes. Yes, I have. It's a tremendous strain doing a series like that, year after year. It's not a question of age. You get bogged down mentally and before you know where you are, you think you *are* Doctor Who, trying to open a door with a sonic screwdriver. So, at times, perhaps inevitably, people want to leave and have a rest and then wish they could go back. What I would like... perhaps I shouldn't say this. I would like to come back one day. If ever Tom [Baker] got tired of it – which I don't think he

TUNNEL VISION

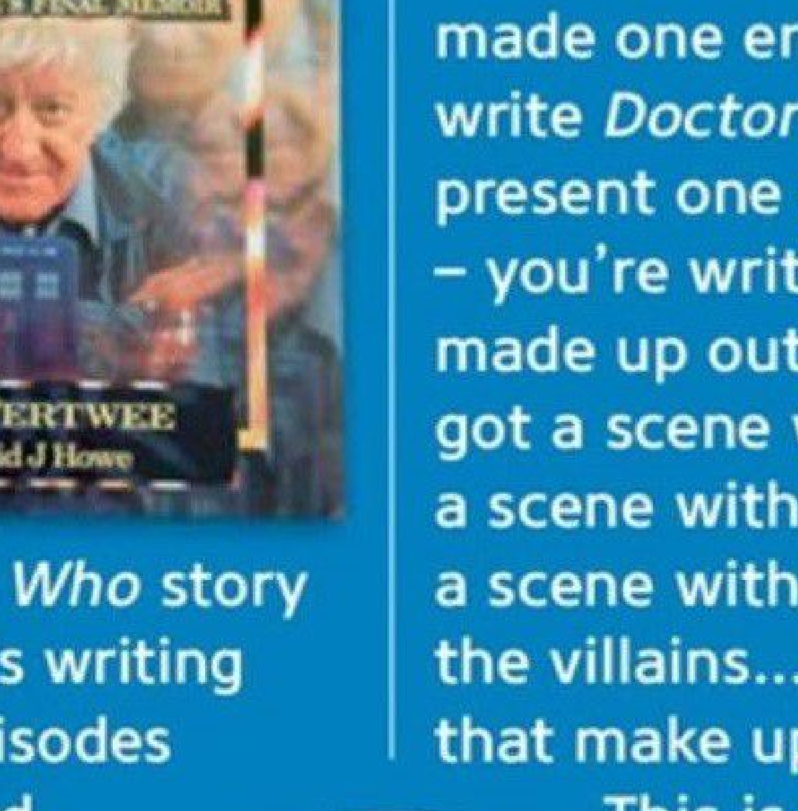

JON PERTWEE
MOON BOOTS and Dinner Suits



Jon Pertwee dabbled in writing and published two entertaining memoirs. At the convention he revealed that he'd once had ambitions to contribute more than just his acting talents to the series.

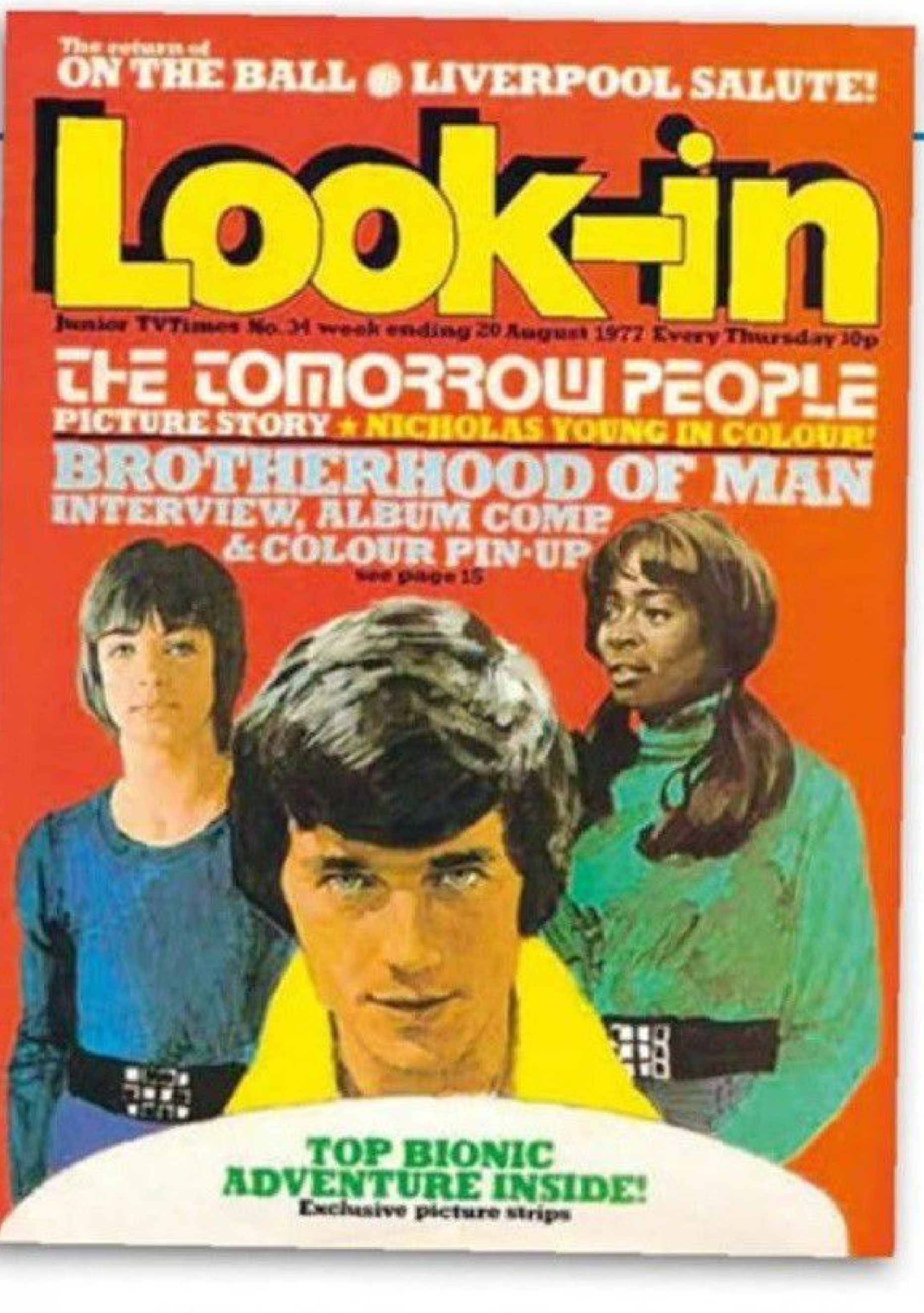
"I did, in fact, write one. I wrote the best story ever written for *Doctor Who*," he said, with typical understatement. "It was the most marvellous story and involved sliding down ice tunnels. It would've cost the BBC about 13 million quid. I wrote it with Reed De Rouen, who's a highly qualified writer."

Reed De Rouen was a writer and actor friend of Jon's, who had appeared as Pa Clanton in the 1966 *Doctor Who* story *The Gunfighters*; his writing credits included episodes of *The Avengers* and *Man in a Suitcase*. The pair's storyline, *The Spare Part People*, involved the Doctor discovering an alien civilisation in the Antarctic ice and being forced to fight in an arena for their entertainment.



"When we'd written it," Pertwee recalled, "Barry Letts and [script editor] Terrance Dicks said, 'It's a marvellous effort, but it's impossible that we could do it.' I'd made one error: when you write *Doctor Who*, you can't present one continuous story – you're writing a story that's made up out of bits. So you've got a scene with the Doctor, a scene with the villains, a scene with the Doctor and the villains... bits and pieces that make up one whole.

This is a very difficult technique to master. We'd written it with a beginning... You know, the Doctor meets someone, he goes up a tunnel, he meets a villain and discovers something... A natural progression, and that's not the way it goes on *Doctor Who*."



will, and I don't blame him – it might be quite a nice idea for us to take it in turns. Do you think that's possible? After all, he took over from me; why couldn't I turn back into me from him? So, if ever Tom did want a holiday and a rest, I'd come back and I'd do another season and then he could take over from me again. I think it'd work – it's a jolly good idea.

Do you enjoy science fiction yourself?

I saw one programme the other day, which I didn't care for at all, I'm afraid. 'Tomorrow's People' or something? Do you like that? It didn't seem to have any originality about it at all.

***The Tomorrow People* was billed as ITV's answer to *Doctor Who*.**

Well, it didn't work.

What are you doing next?

In December I go off to my home in Spain to spend a little time with my children, Sean and Dariel, and my wife Ingeborg. I haven't been to my house out there for three years now – haven't had a chance. They're out there now on holiday. Sean, I believe, is behaving disgracefully; my daughter is behaving very well, I dare say. Then I go to the Middle East, to the Muscat of Oman, Abu Dhabi, Dubai… I'm going to work in cabaret at 14 top-level hotels, which is another facet of the work that I do. I shall enjoy that, as I love travelling all around the world. Then in the spring, I start my new series, *Worzel Gummidge*. Hands up, those of you that have read the books.

Quite a few people.

They're very, very funny books – ostensibly for children, but like *Doctor Who* they appeal to adults as well. It's a story about a scarecrow who is befriended by a couple of kids who've never been to the country before. He wants to live like a human being and get married and falls in love with an Aunt Sally on a coconut shy at the village fête. Worzel has various heads, made out of turnips. If someone asks him a question like, "Do you want to come dancing down at the village hall tonight?" he'll say, "Well I haven't got me dancing head on." It's written by Keith Waterhouse, who wrote *Billy Liar*, and Willis Hall – two of our finest writers. We're doing 13 weeks, all on location. It's a programme of fantasy, it smells of the country and it should be tremendous fun. I hope you'll enjoy it.

> **"I like to be known for who I am: I'm not Doctor Who, I'm Jon Pertwee."**

Do you still get recognised as Doctor Who?

I did think that, after maybe a year, people would have forgotten all about me as Doctor Who, but they haven't – it's still exactly the same. In fact, the other day, it's very funny… Tom [Baker] and I were both appearing in Burton on Trent; he was appearing in a cricket match, giving out prizes, and I was appearing in something else. We had about 12,000 people turn out, and it was even-stevens between us – the Doctor's followers all came. So yes, people still look upon me as Doctor Who.

So, the tag of the Doctor has stuck. Do you mind that?

I like to be known for who I am: I'm not Doctor Who, I'm Jon Pertwee. When people come up and say, "Can I have your autograph, Doctor?" I say, "Yes, certainly, if you tell me my name." And they go, "Doctor?" "Noooooo," I say, "You go and find out what it is and remember it."

Of course, I don't really mind. If people can still be enthusiastic enough to say, "Oh, there's the Doctor" or "Mornin', Doc," then it's an honour. **DWM**

Above left: An edition of *Look-in* from August 1977, featuring the children's series *The Tomorrow People*.

Above right: Jon signs autographs for fans at Broomwood Church Hall on 6 August 1977.
Photo © Leonora C Rich.

Below left: Jon's favourite role was the amiable scarecrow Worzel Gummidge.

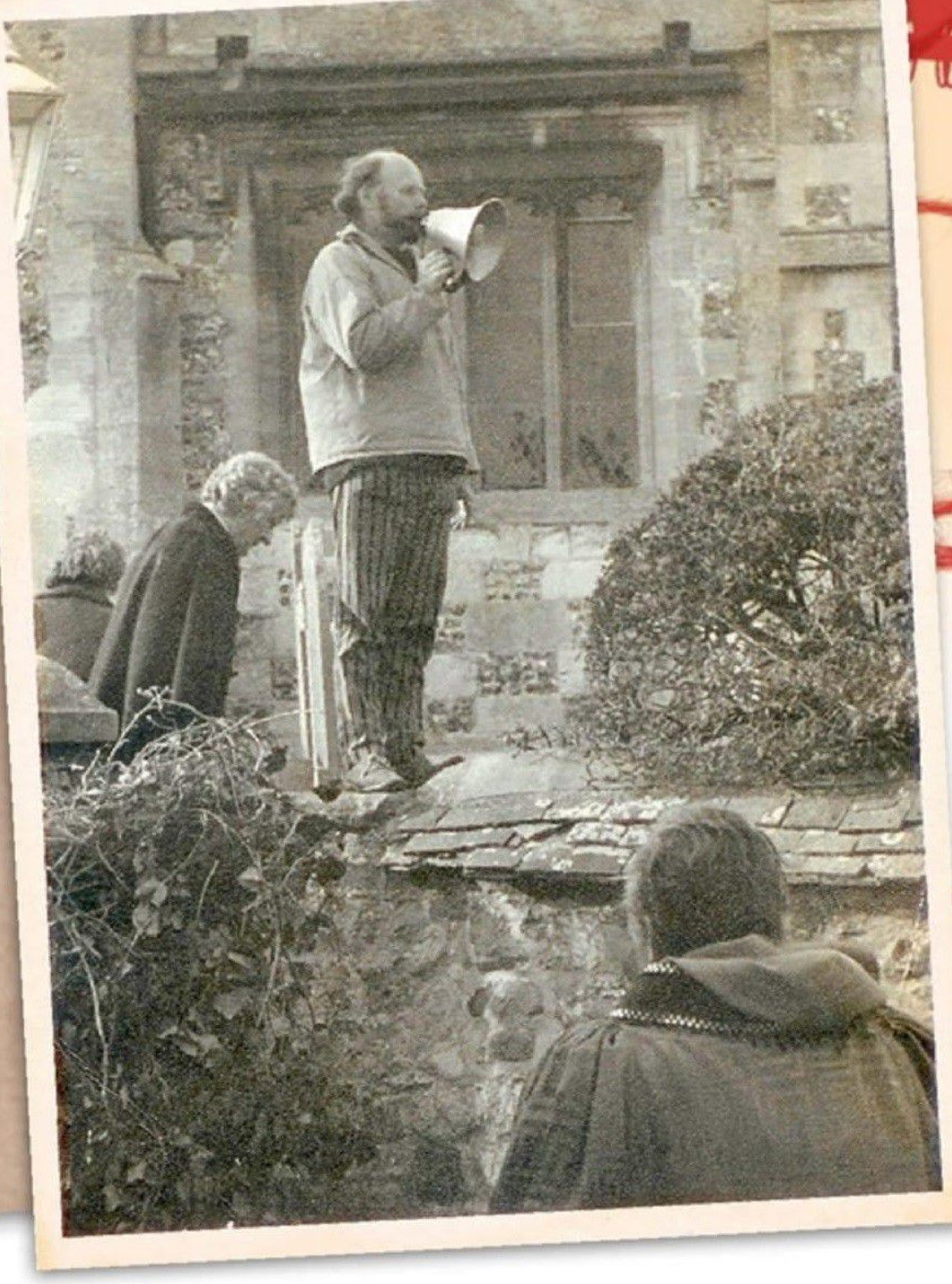
Below right: Relaxing at his holiday home in Ibiza in 1973.

THE CHRISTOPHER BARRY COLLECTION

THE DÆMONS

Christopher Barry channelled his enthusiasm for archaeology into a story now regarded as a classic of the Jon Pertwee era.

Feature by **ALAN BARNES**



Above: Christopher Barry directs a scene for *The Dæmons*, on location in Aldbourne in April 1971.

Right inset: Miss Hawthorne (Damaris Hayman) warns reporter Alastair Fergus (David Simeon) of impending disaster in Episode One.

Below left: A 1965 postcard from Damaris Hayman. Barry had first cast her in an episode of *Ann Veronica* the previous year.

Below right: Barry had previously worked with David Simeon when he cast him in the 1969 medical drama *The Doctors* and a 1970 episode of *Paul Temple*.

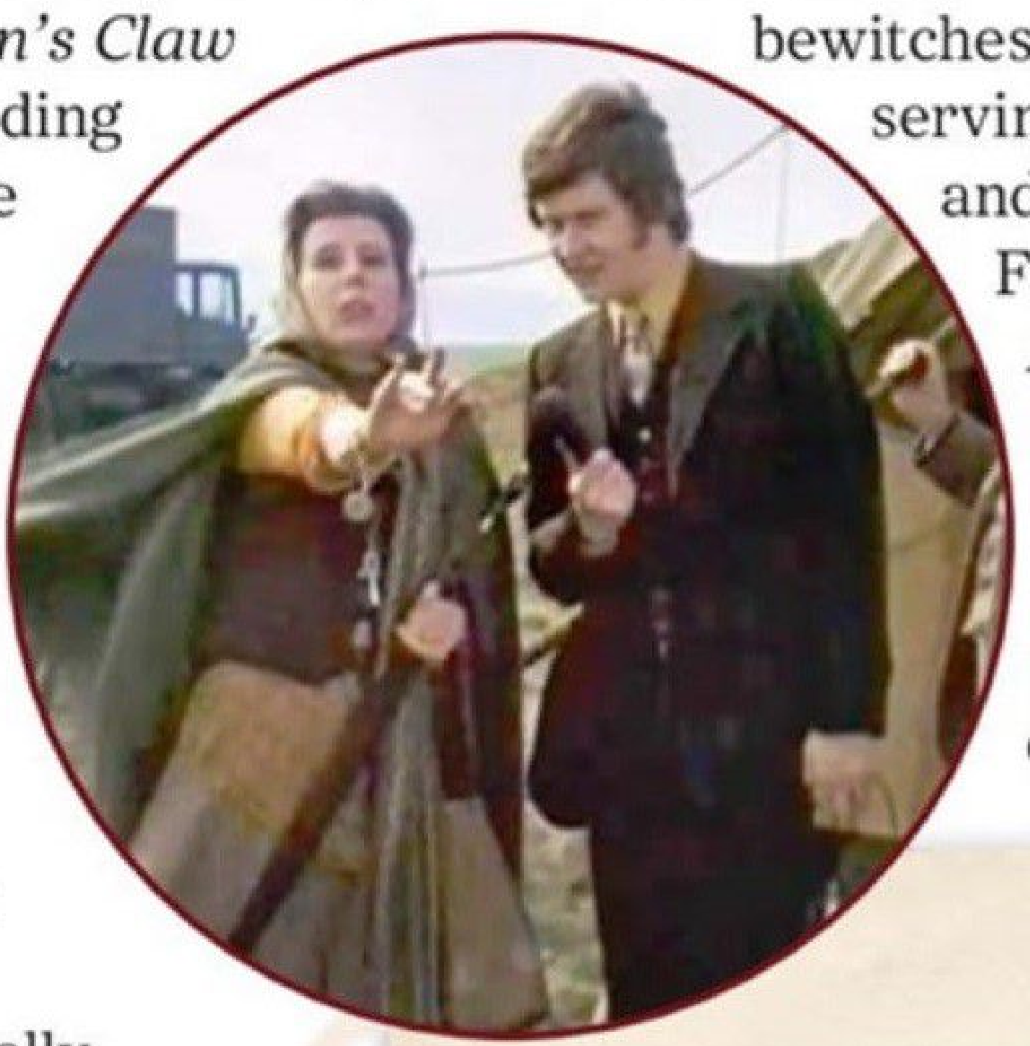
Dare we label *The Dæmons* – directed by Christopher Barry in 1971 – 'folk horror'?

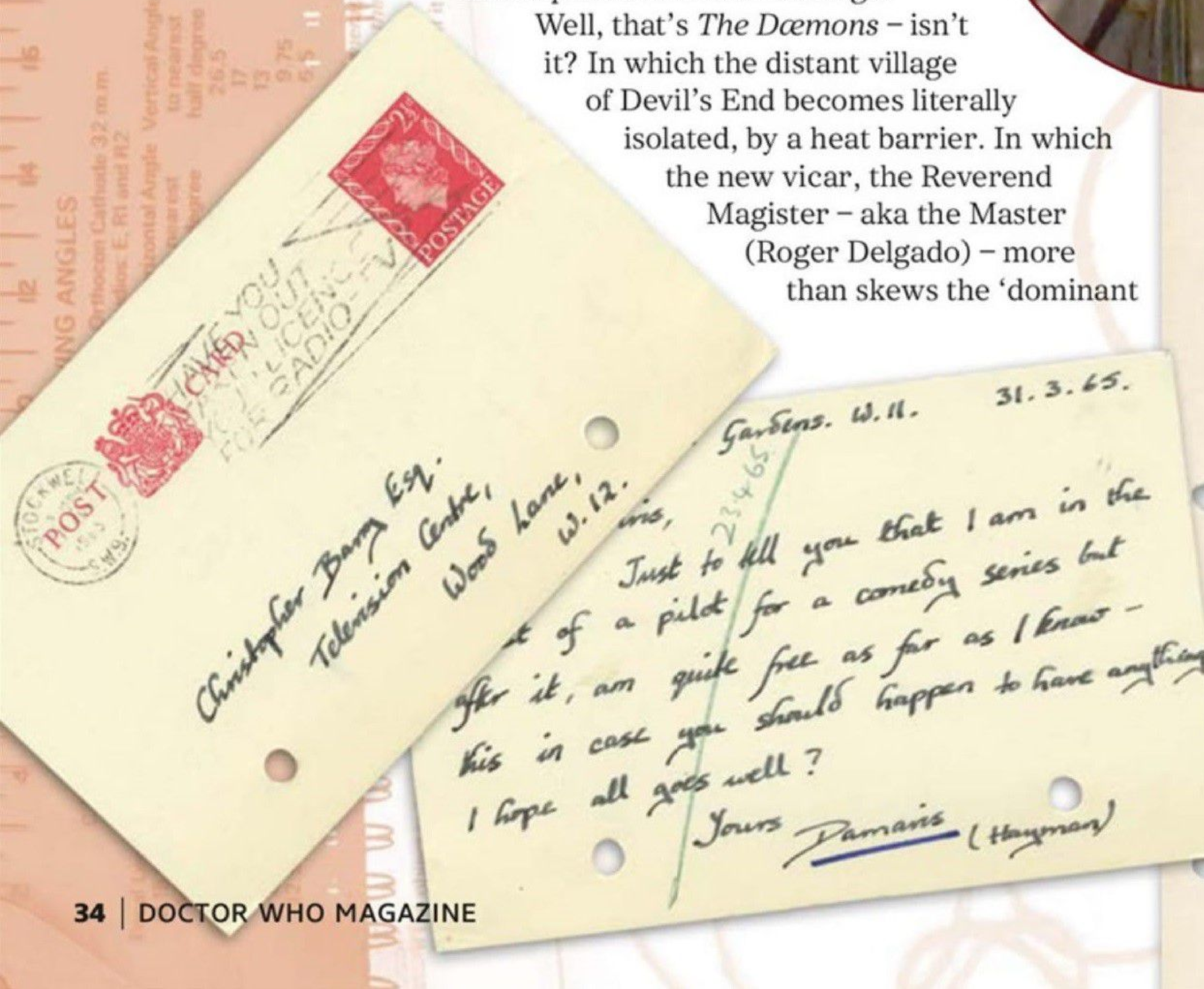
Popularised by Mark Gatiss and Jonathan Rigby, both known to haunt **DWM**'s bedevilled parish, in the BBC Four documentary series *A History of Horror* (2010), the term has since been applied to everything from the ghost stories of MR James to the music of Kate Bush to *Midsommar* (2019), the cinematic sensation du jour. What, though, does it actually *mean?*

In a blog on the British Film institute website (see *tinyurl.com/FolkHorror*), Adam Scovell suggests that one ought to begin with the three major films highlighted by Rigby and Gatiss, which Scovell calls "the Unholy Trinity": *Witchfinder General* (1968), *Blood on Satan's Claw* (1971) and *The Wicker Man* (1973). According to Scovell: "... it is in their narratives where folk horror becomes defined. All three films work through an emphasis on landscape which subsequently isolates its communities and individuals, skewing the dominant moral and theological systems enough to cause violence, human sacrifices... and even demonic and supernatural summonings."

Well, that's *The Dæmons* – isn't it? In which the distant village of Devil's End becomes literally isolated, by a heat barrier. In which the new vicar, the Reverend Magister – aka the Master (Roger Delgado) – more than skews the 'dominant theological system' when he convenes a coven in the cavern under the church. In which the Doctor's assistant Jo (Katy Manning) is physically laid out on a sacrificial altar. And in which the actual Devil (aka "Satan, Lucifer, the Prince of Darkness, Beelzebub, the Horned Beast") is actually summoned – not once, but three times!

That's not the half of it, though. All three films are centred around presumed outbreaks of archaic traditions – be they witchcraft, Devil worship or a particularly strange form of paganism; so too *The Dæmons*. In all three, a charismatic figure arises, urging others under their control to do their wicked bidding. So for 'Magister', read Matthew Hopkins (Vincent Price), the eponymous witchfinder. Or Angel Blake (Linda Hayden), who bewitches the local children into killing a young serving girl, Cathy Vespers (Wendy Padbury), and frames the local vicar, Reverend Fallowfield (played by the 1980s Master, Anthony Ainley, oddly enough) for a different murder. Or Lord Summerisle (Christopher Lee), who arranges to have a very special sacrifice lured to the island he commands and (spoiler!) burned to death, just as the Master compels Bert





POST CARD

HAVE YOU ... YOUR ... LICENCE FOR RADIO-TV

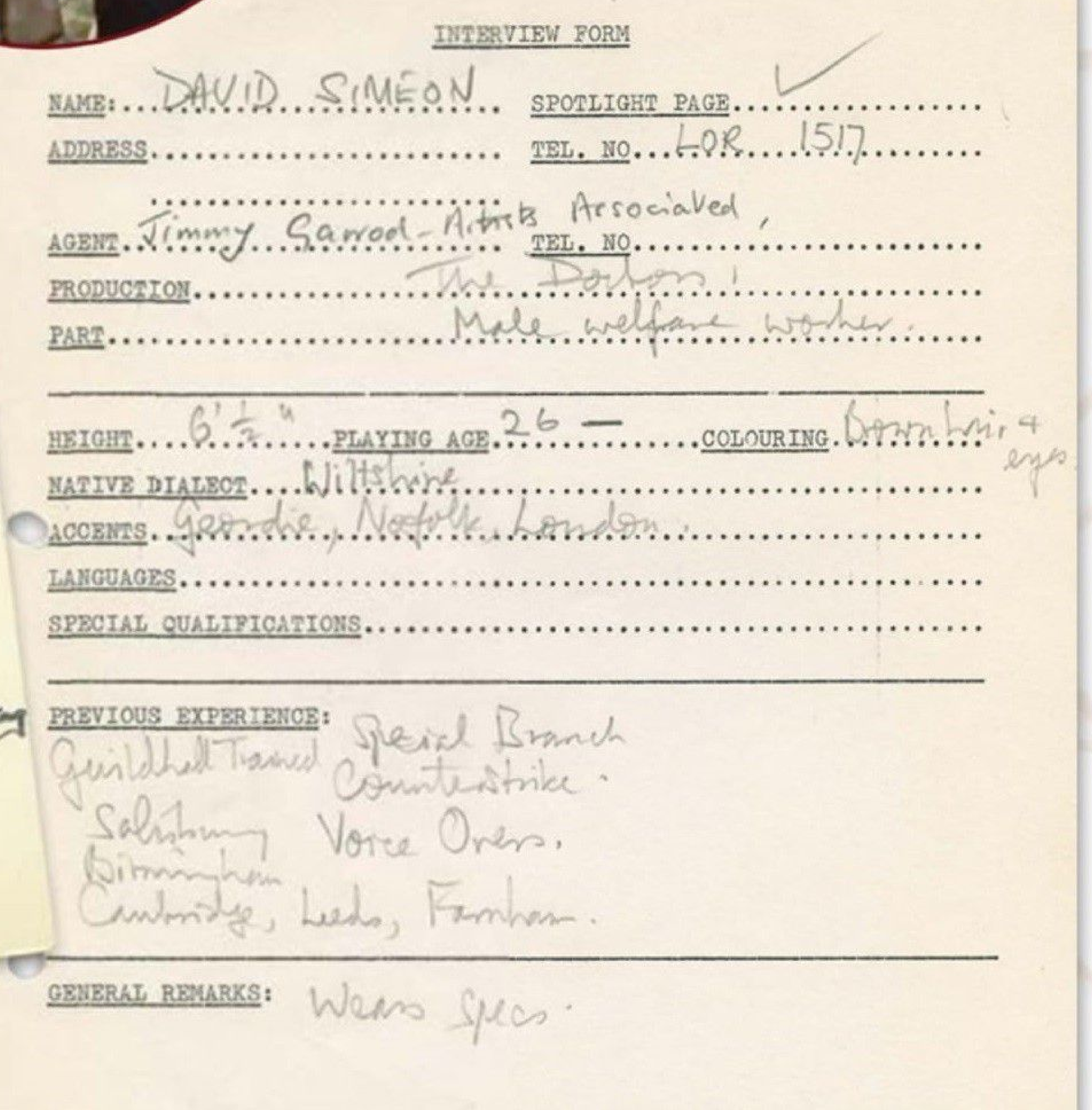
Christopher Barry Esq.
Television Centre,
Wood Lane,
W.12.

Gardens. W.11. 31.3.65.

ins,

Just to tell you that I am in the
t of a pilot for a comedy series but
fter it, am quite free as far as I know –
his in case you should happen to have anything
I hope all goes well?

Yours Damaris (Hayman)



INTERVIEW FORM

NAME: DAVID SIMEON SPOTLIGHT PAGE ✓
ADDRESS TEL. NO. LOR 1517
AGENT Jimmy Garrod – Artists Associated, TEL. NO.
PRODUCTION The Doctors!
PART Male welfare worker.

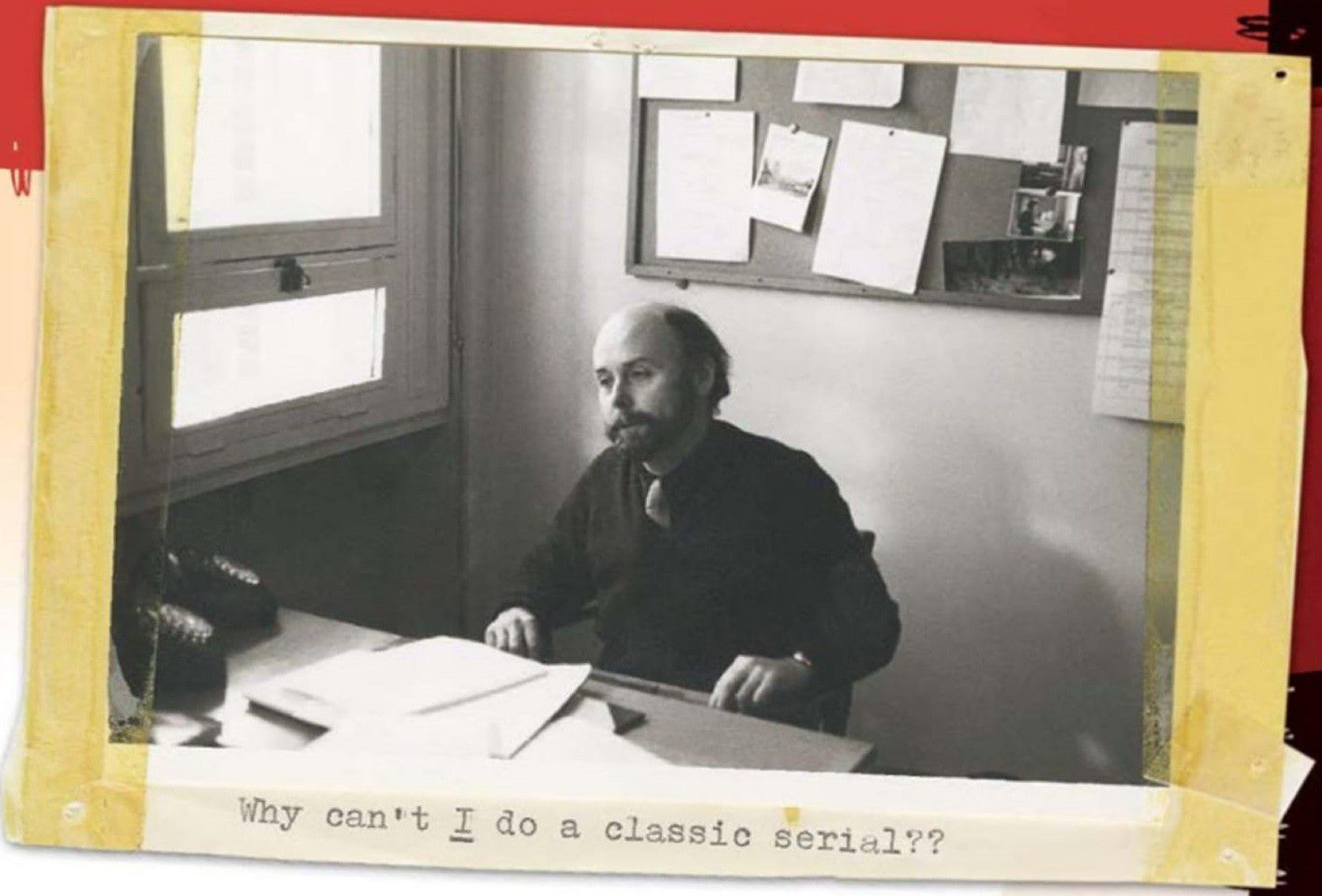
HEIGHT 6' ½" PLAYING AGE 26 – COLOURING Brown hair & eyes
NATIVE DIALECT Wiltshire
ACCENTS Geordie, Norfolk, London.
LANGUAGES
SPECIAL QUALIFICATIONS

PREVIOUS EXPERIENCE: Guildhall Trained Special Branch
Countestrike.
Salisbury Voice Overs.
Birmingham
Cambridge, Leeds, Farnham.

GENERAL REMARKS: Wears Specs.

the landlord (Don McKillop) to immolate the Doctor (Jon Pertwee) in a sacrificial bonfire on the village green. That comes at the conclusion of a Morris dancing parade, of course – and fatal processions feature in all three of the films under discussion, too.

Then there's the bit in *Blood on Satan's Claw* in which a character called 'the Doctor' (Howard Goorney) shows a judge from the city (Patrick Wymark) an old book containing an illustration of a horned beast very like the one recently disinterred from a local field. Which is strangely reminiscent of the scene in which *our* 'Doctor' shows his sceptical friends books containing pictures of horned beasts very like the one recently disinterred from a local field...


Why can't I do a classic serial??

Left: A despondent Barry would soon get his opportunity, with a 1972 adaptation of *Love and Mr Lewisham*.

We have to ask: did Christopher Barry make a folk-horror classic by accident?

We have to ask, then: did Christopher Barry make a folk-horror classic by accident, before one of the three films establishing the 'rules' of the genre had even been shot?

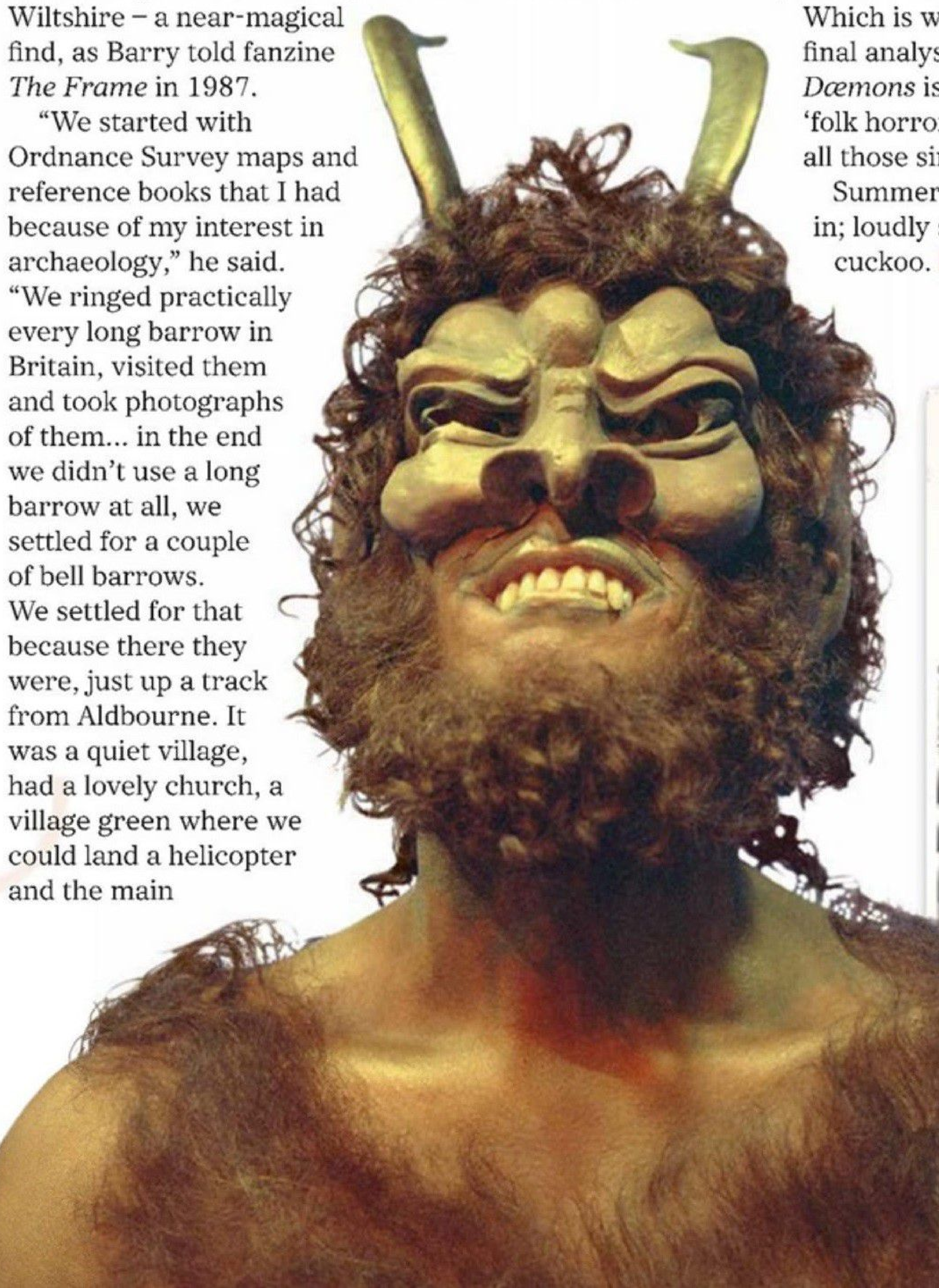
Ultimately, it's a precise sense of place (and time) that makes the 'Trinity' so compelling, and differentiates them from the generic mittel-Europe settings seen in most Hammer horror movies. *Witchfinder General* is indivisible from the area in which it was mostly filmed – in and around Lavenham in Suffolk. Likewise *Blood on Satan's Claw* from Bix Bottom in Oxfordshire and *The Wicker Man* from smalltown Dumfries and Galloway. And *The Dæmons is* the village of Aldbourne, just south of the M4 in Wiltshire – a near-magical find, as Barry told fanzine *The Frame* in 1987.

"We started with Ordnance Survey maps and reference books that I had because of my interest in archaeology," he said. "We ringed practically every long barrow in Britain, visited them and took photographs of them... in the end we didn't use a long barrow at all, we settled for a couple of bell barrows. We settled for that because there they were, just up a track from Aldbourne. It was a quiet village, had a lovely church, a village green where we could land a helicopter and the main road was down the other end of the village so we wouldn't interrupt traffic. It was lovely and ideal."

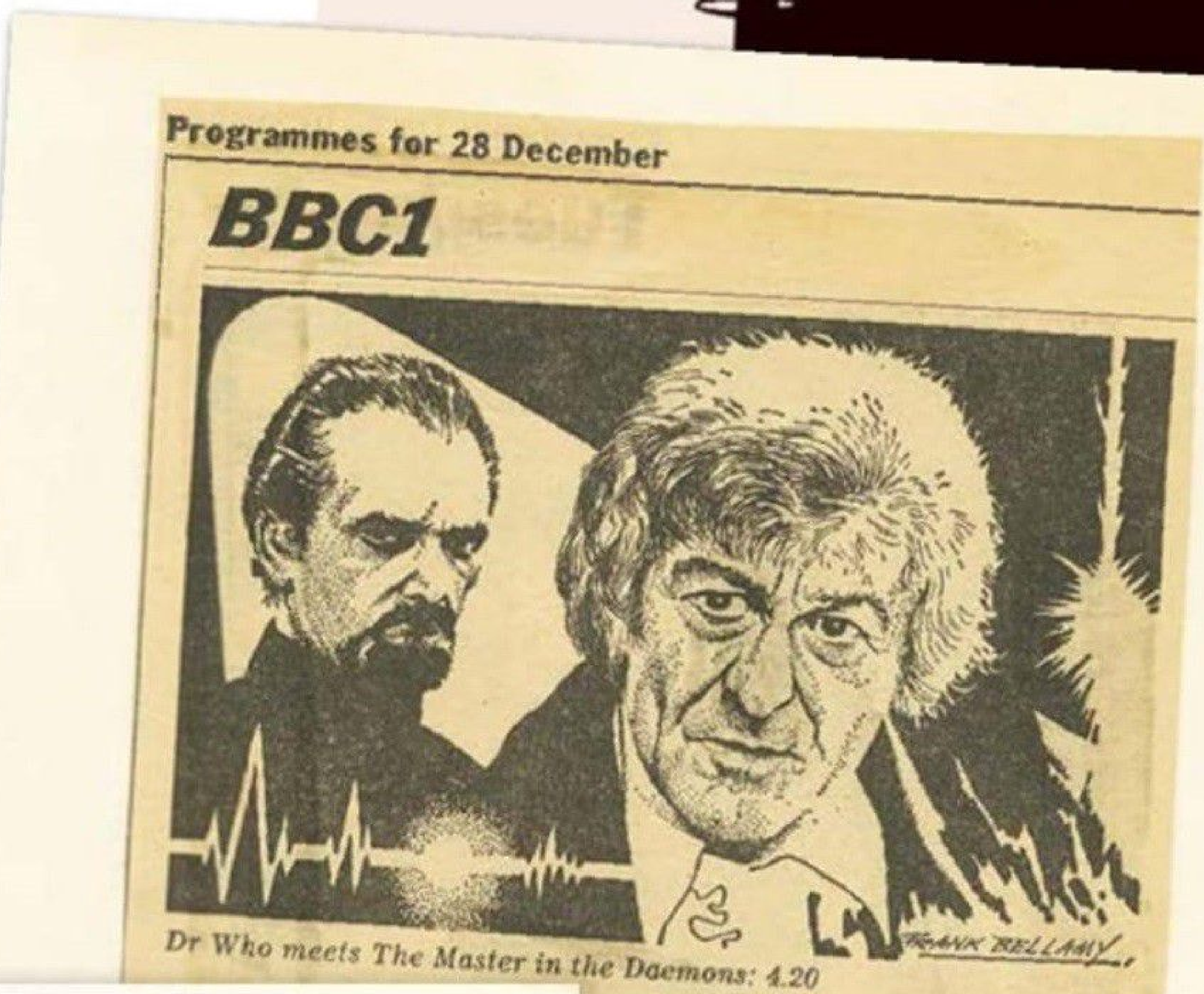
The Dæmons enjoyed by far the longest location shoot of any *Doctor Who* serial to that point: 12 days in all, beginning on Monday 19 April 1971... and ending, uncannily, on Friday the 30th, Beltane itself. Proof, perhaps, that – as the Doctor tells Jo, in the last line of the piece – there *is* magic in the world after all...

And as Barry's camera, located in the church tower, pulls out from the maypole on the green, we're given God's own view of the village. It's a joyous conclusion, filled with hope – quite unlike the terrible, bleak endings of all three films in that 'Unholy Trinity'. Which is why, in the final analysis, *The Dæmons* isn't quite 'folk horror', despite all those similarities.

Summer is icumen in; loudly sing cuckoo. **DWM**



Below left: Stephen Thorne as Azal, last of the Dæmons.



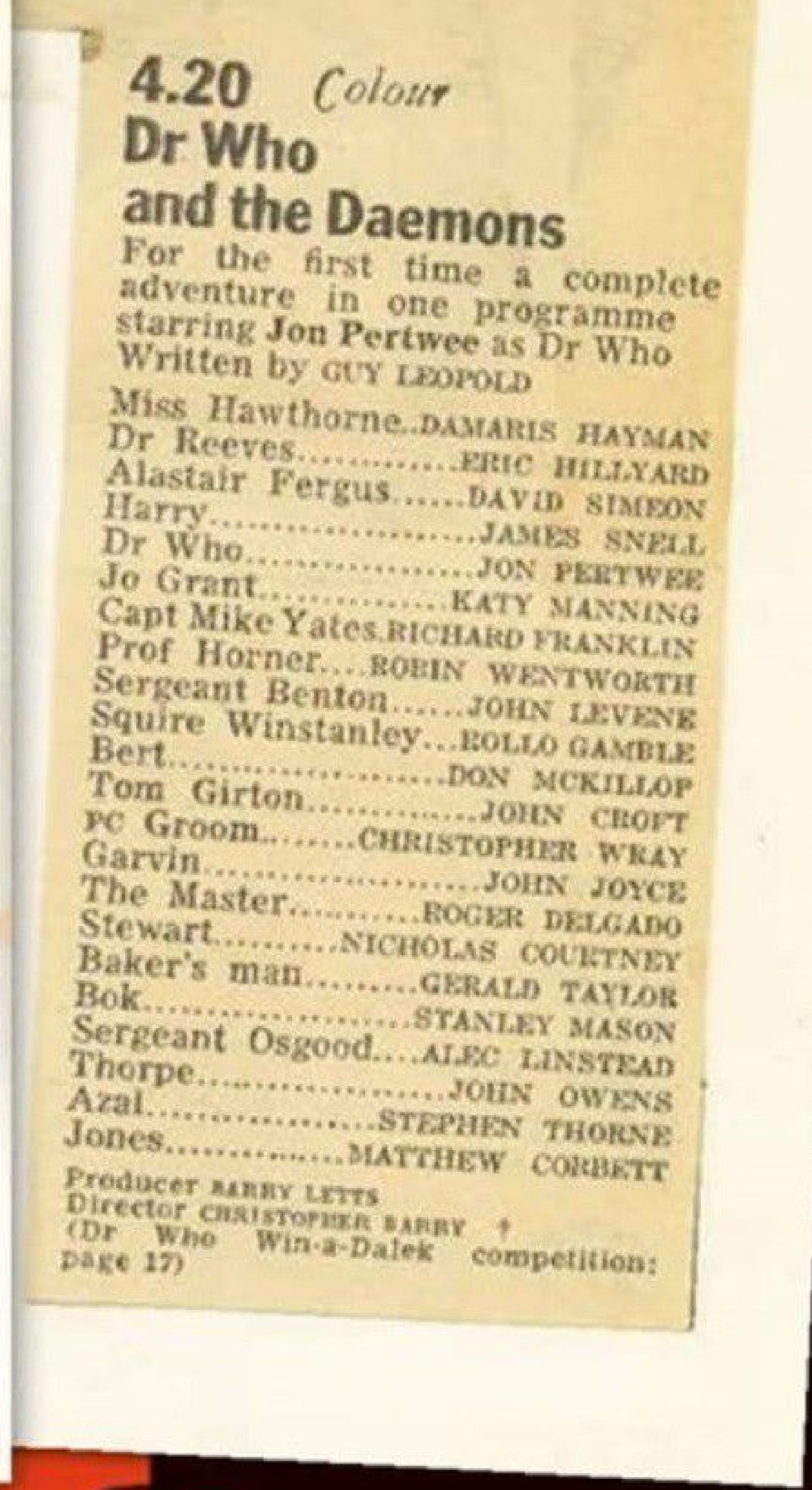
Programmes for 28 December

BBC1

Dr Who meets The Master in the Daemons: 4.20

FRANK BELLAMY

Below centre: A photo from Barry's collection showing Jon Pertwee and Katy Manning on location in Wiltshire.



4.20 Colour
Dr Who and the Daemons

For the first time a complete adventure in one programme starring **Jon Pertwee** as Dr Who
Written by GUY LEOPOLD

Miss Hawthorne..DAMARIS HAYMAN
Dr Reeves............ERIC HILLYARD
Alastair Fergus......DAVID SIMEON
Harry....................JAMES SNELL
Dr Who..................JON PERTWEE
Jo Grant..............KATY MANNING
Capt Mike Yates.RICHARD FRANKLIN
Prof Horner....ROBIN WENTWORTH
Sergeant Benton.......JOHN LEVENE
Squire Winstanley...ROLLO GAMBLE
Bert.......................DON MCKILLOP
Tom Girton..............JOHN CROFT
PC Groom........CHRISTOPHER WRAY
Garvin......................JOHN JOYCE
The Master...........ROGER DELGADO
Stewart..........NICHOLAS COURTNEY
Baker's man.........GERALD TAYLOR
Bok.......................STANLEY MASON
Sergeant Osgood....ALEC LINSTEAD
Thorpe....................JOHN OWENS
Azal.....................STEPHEN THORNE
Jones...............MATTHEW CORBETT

Producer BARRY LETTS
Director CHRISTOPHER BARRY †
(Dr Who Win-a-Dalek competition: page 17)

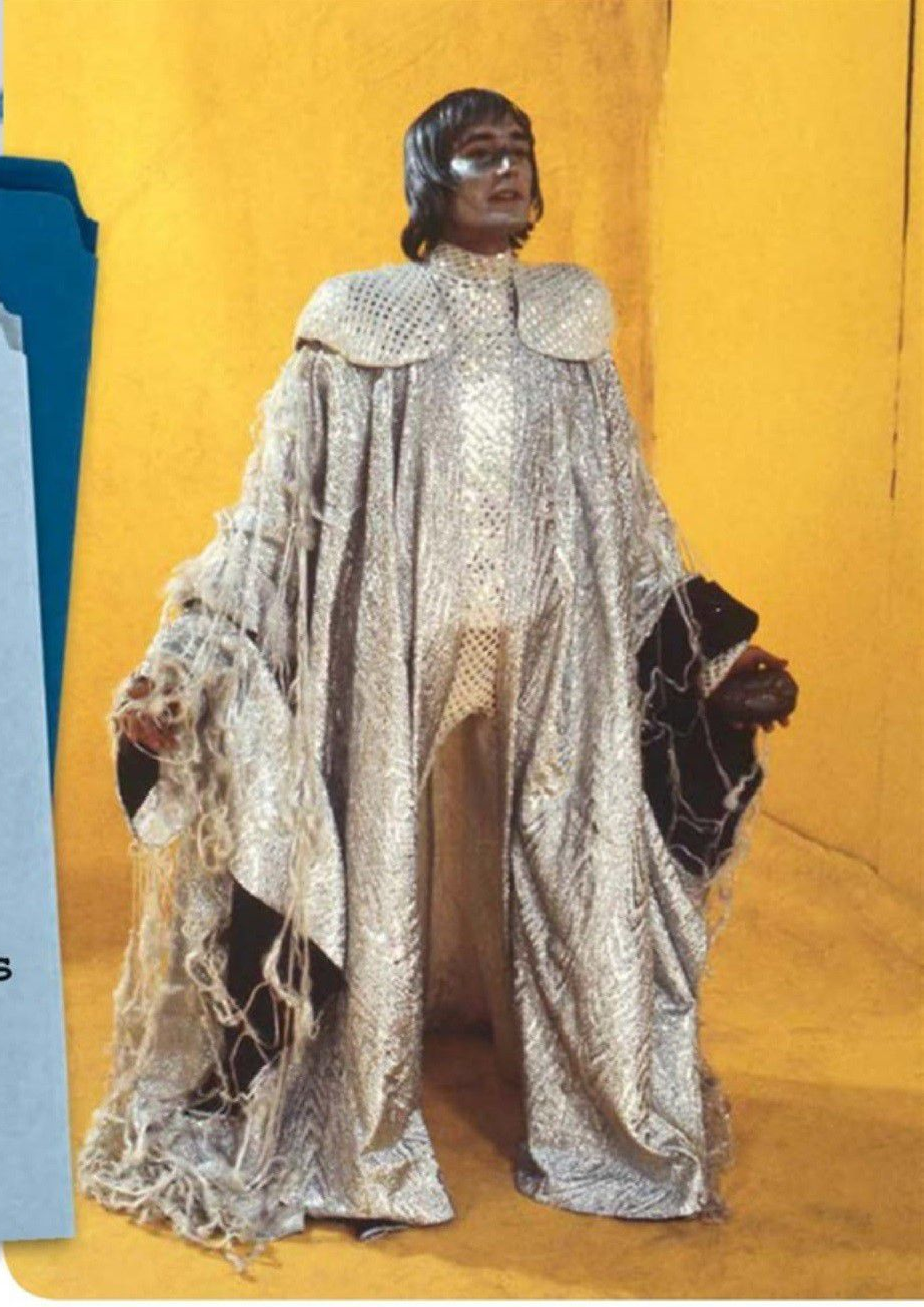
Below right: Barry kept this *Radio Times* listing for the omnibus repeat of *The Dæmons* broadcast on 28 December 1971.

THE CHRISTOPHER BARRY COLLECTION

THE MUTANTS

In 1972, Christopher Barry pushed the boundaries of available technology and oversaw the most complex special effects shot yet seen in *Doctor Who*.

Feature by **JONATHAN MORRIS**



Above: Garrick Hagon as Ky, recording a sequence for Episode Six of *The Mutants* against a yellow screen at Television Centre on 28 March 1972.

Below left: Cotton (Rick James) and the Doctor (Jon Pertwee).

Below centre: Christopher Barry in discussion with producer Barry Letts during production of their 1973 series *Moonbase 3*.

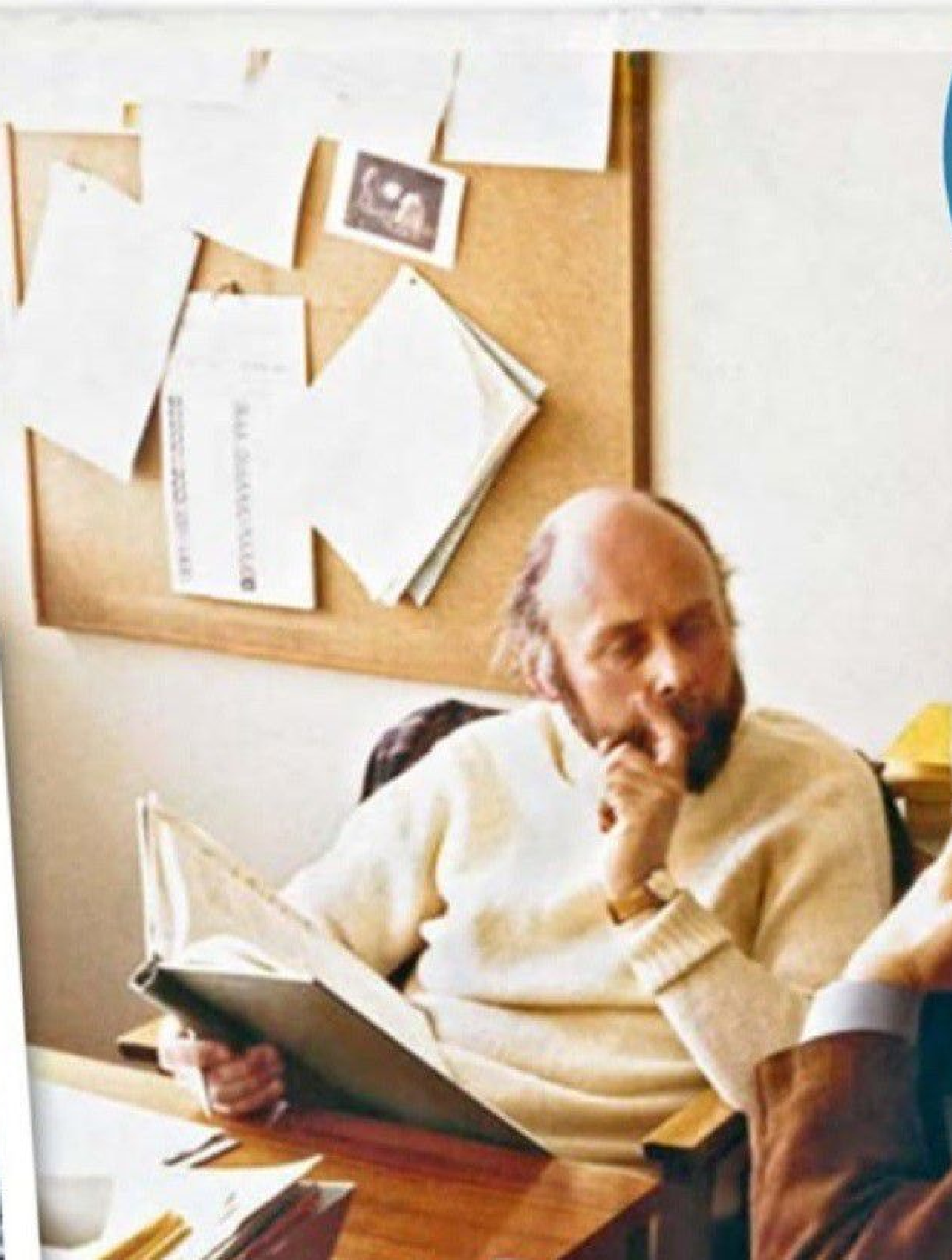
Right inset and far right: Barry interviewed Kenneth Gardnier (seen here in a 1968 episode of *The Saint*) for the role of Cotton.

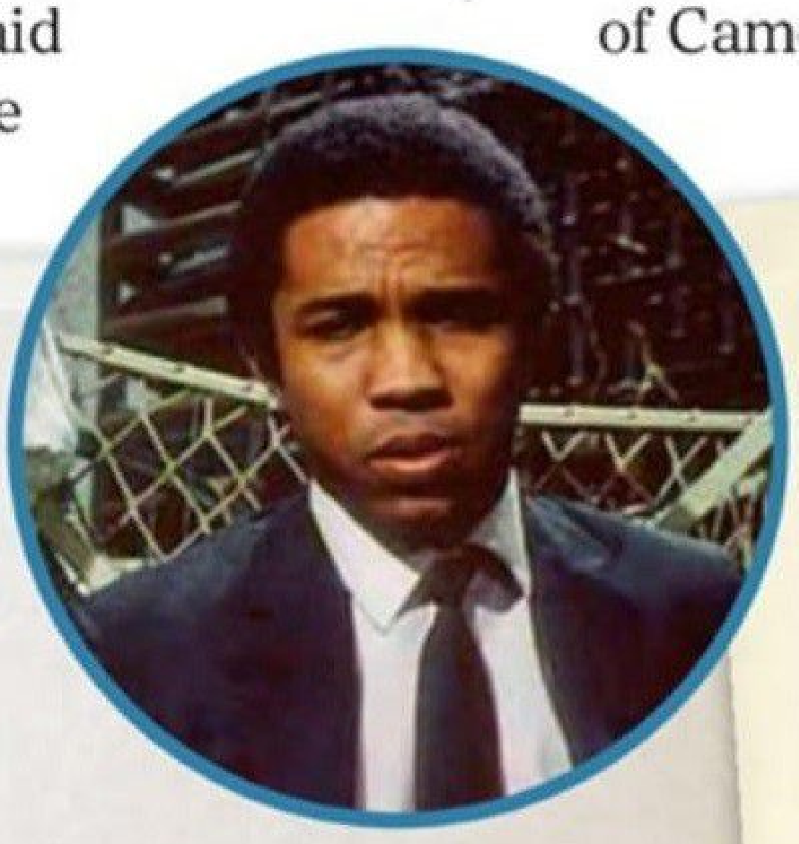
Interviewed by **Doctor Who Magazine** in 1991, Christopher Barry remembered one moment from 1972 story *The Mutants* with particular pride: "The mutation of Garrick Hagon as he turns into this butterfly thing. It was a fascinating scene to shoot and I often quote that as an epitome of Colour Separation achievement."

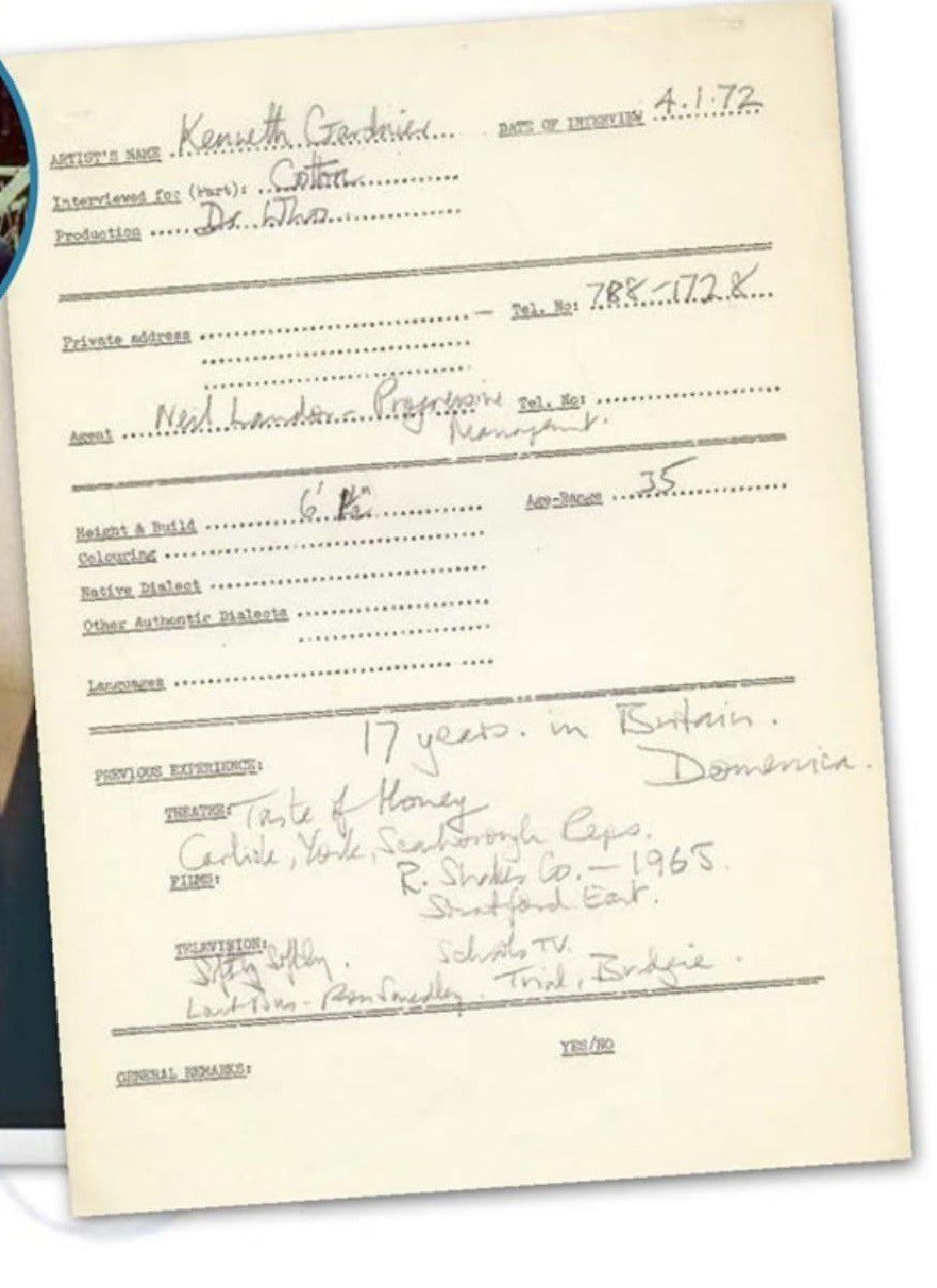
He was right to be proud, as the effect is probably the most ambitious – and possibly one of the most successful – of the Jon Pertwee era. But why was this effect so challenging to achieve? Let's take a look at the camera scripts and find out.

The initial transformation was relatively simple, requiring only four studio cameras. Camera 3 was locked off in a wide shot of the radiation chamber with Jo, Cotton and Sondergaard reacting to an empty space. Overlaid on this was a shot from Camera 2 of a Mutt against a yellow backdrop, with the backdrop keyed out using Colour Separation Overlay. On top of this was overlaid a glow created using a colour synthesiser, the shape of the glow provided by the output of a special 'inlay' camera pointing at a masked-off light box. The brightness of this glow was then turned up to white as the output of Camera 1 was superimposed; this camera was pointing at a blank white card, thus bleaching out the picture. While it was bleached out the video mixer replaced the overlay from Camera 2 with an overlay from Camera 5, a shot of Ky against a yellow backdrop with, again, the backdrop keyed out using CSO. The output of Camera 1 was then faded away to reveal the newly transformed Ky.

The effect of the iridescent Ky was achieved by a different means. Camera 3 held the same shot of the radiation chamber while Camera 2 now provided a shot of Ky against a yellow backdrop, with the backdrop keyed out. Camera 5 now pointed at a monitor showing the output of Camera 2, but was deliberately out of focus to create a larger, blurred image of Ky. The outputs of Cameras 2 and 5 were then combined to create







ARTIST'S NAME Kenneth Gardnier DATE OF INTERVIEW 4.1.72
Interviewed for (Part): Cotton
Production Dr. Who

Private address – Tel. No: 788-1728

Agent Neil Landor - Progressive Management. Tel. No:

Height & Build 6' ½" Age-Range 35
Colouring
Native Dialect
Other Authentic Dialects

Languages

PREVIOUS EXPERIENCE: 17 years. in Britain. Domenica.

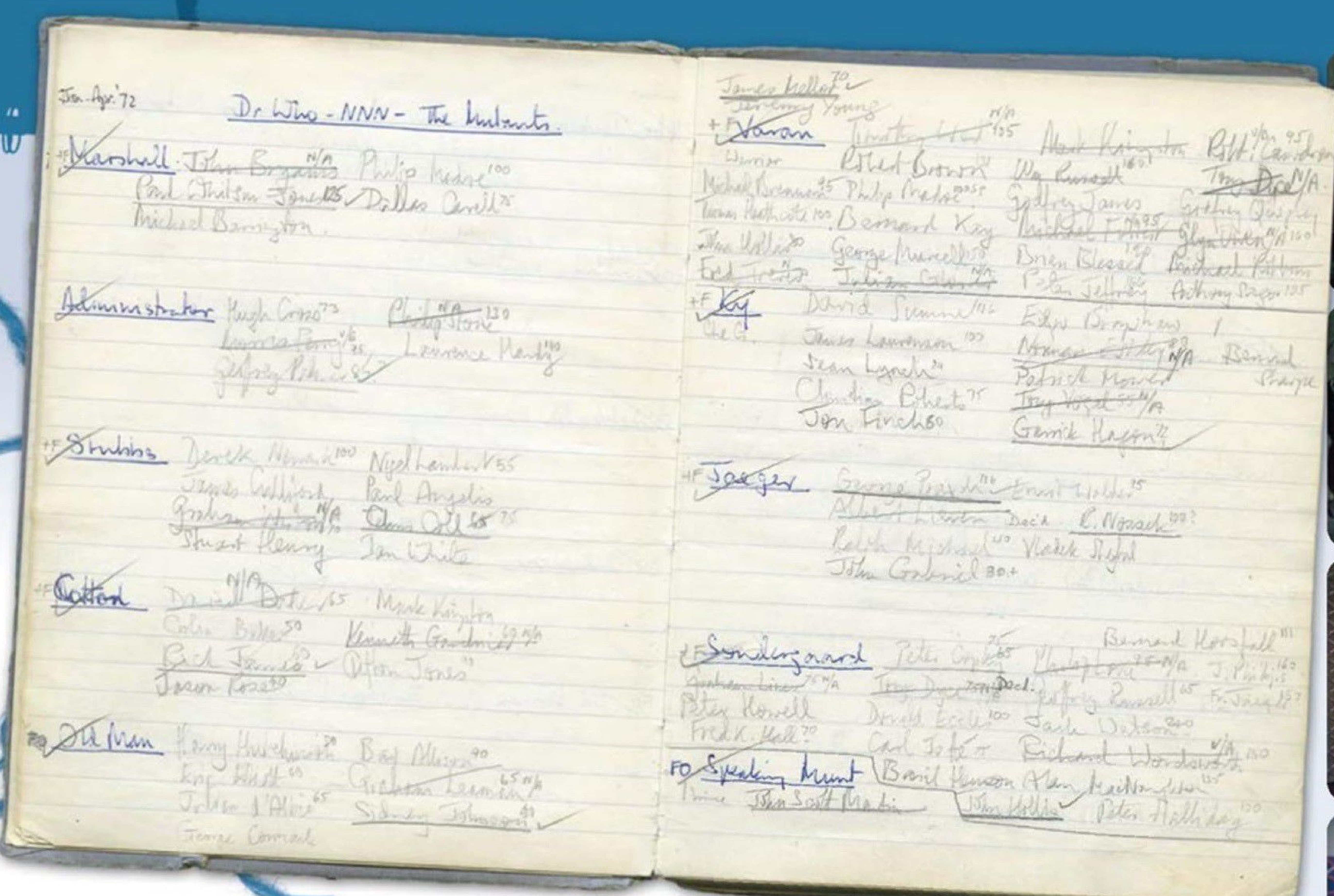
THEATRE: Taste of Honey
Carlisle, York, Scarborough Reps.
R. Stokes Co. – 1965
Stratford East.

FILMS:

TELEVISION: Softly Softly. Schools TV.
Last Bus - Ron Smedley. Trial, Budgie.

YES/NO

GENERAL REMARKS:



Jan-Apr '72 Dr Who - NNN - The Mutants

+F ~~Marshall~~ ~~John Bryans~~ N/A Philip Madoc 100
~~Paul Whitsun-Jones~~ 125 ✓ Dallas Cavell 75
Michael Barrington

~~Administrator~~ Hugh Cross 73 ~~Philip Stone~~ N/A 130
~~Lawrence Perry~~ N/A 25 Lawrence Hardy 110
Geoffrey Palmer 85 ✓

+F ~~Stubbs~~ Derek Newark 100 Nigel Lambert 55
James Culliford Paul Angelis
~~Graham [illegible]~~ N/A ~~[illegible]~~ 65 75
Stuart Henry Ian White

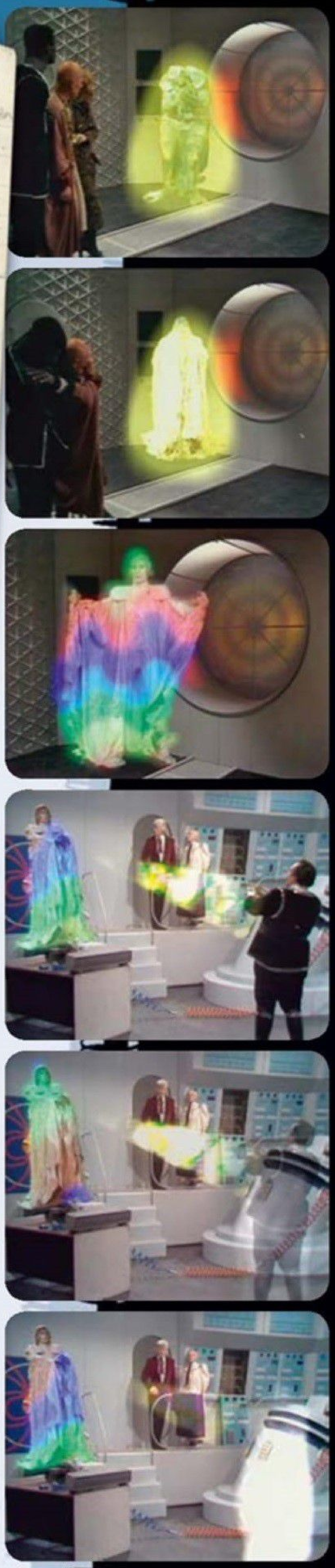
+F ~~Cotton~~ ~~Daniel [illegible]~~ N/A 65 Mark Kingston
Colin Baker 50 ~~Kenneth Gardiner~~ 65 N/A
~~Rick James~~ 60 ✓ Clifton Jones
Jason Rose 50

FO ~~Old Man~~ Harry Hutchinson 70 B[illegible] 90
Ken Wyatt 65 ~~Graham Leaman~~ 65 N/A
Julian D'Albie 65 ~~Sidney Johnson~~ 60 ✓
George Cormack

~~James Mellor~~ 70 ✓
~~Jeremy Young~~
+F ~~Varan~~ ~~Timothy West~~ N/A 125 ~~Mark Kingston~~ [illegible] N/A 95
Warrior Robert Brown 70 ~~Ray Russell~~ 160 ~~Tony Doyle~~ N/A
Michael Brennan 95 Philip Madoc 100 55 Godfrey James Godfrey Quigley
Thomas Heathcote 100 Bernard Kay ~~Michael [illegible]~~ N/A 95 ~~Glyn Owen~~ N/A 100
John Hollis 80 George Murcell 125 Brian Blessed 150 ~~[illegible]~~
~~Ed [illegible]~~ ~~Julian Glover~~ N/A Peter Jeffrey 150 Anthony Sagar 125
+F ~~Ky~~ Che G. David Sumner 126 Edw. Brayshaw
James Laurenson 100 ~~Norman Eshley~~ N/A Bernard [illegible]
Sean Lynch 70 Patrick Mower
Christopher [illegible] 75 ~~Tony Vogel~~ N/A
Jon Finch 80 Garrick Hagon 72 ✓

+F ~~Jaeger~~ ~~George Pravda~~ 126 Ernst Walder 75
~~Albert Lieven~~ Dec'd R. Nosack 100?
Ralph Michael 110 Vladek Sheybal
John Gabriel 80+

+F ~~Sondergaard~~ Peter Copley 75 65 ~~[illegible]~~ 75 N/A Bernard Horsfall 111 J. [illegible]
~~Graham Lines~~ 75 N/A ~~Tony Doyle~~ 70 N/A Dec'd. Geoffrey Russell 65 F. [illegible]
Peter Howell Donald Eccles 100 Jack Watson 100
Frank Hall 70 Carl Jaffé Richard Wordsworth N/A 150
FO ~~Speaking Mutant~~ Basil Henson Alan MacNaughtan 125
Prime John Scott Martin John Hollis ✓ Peter Halliday 100



For what is only a 20-second shot, the amount of technical expertise required is astonishing.

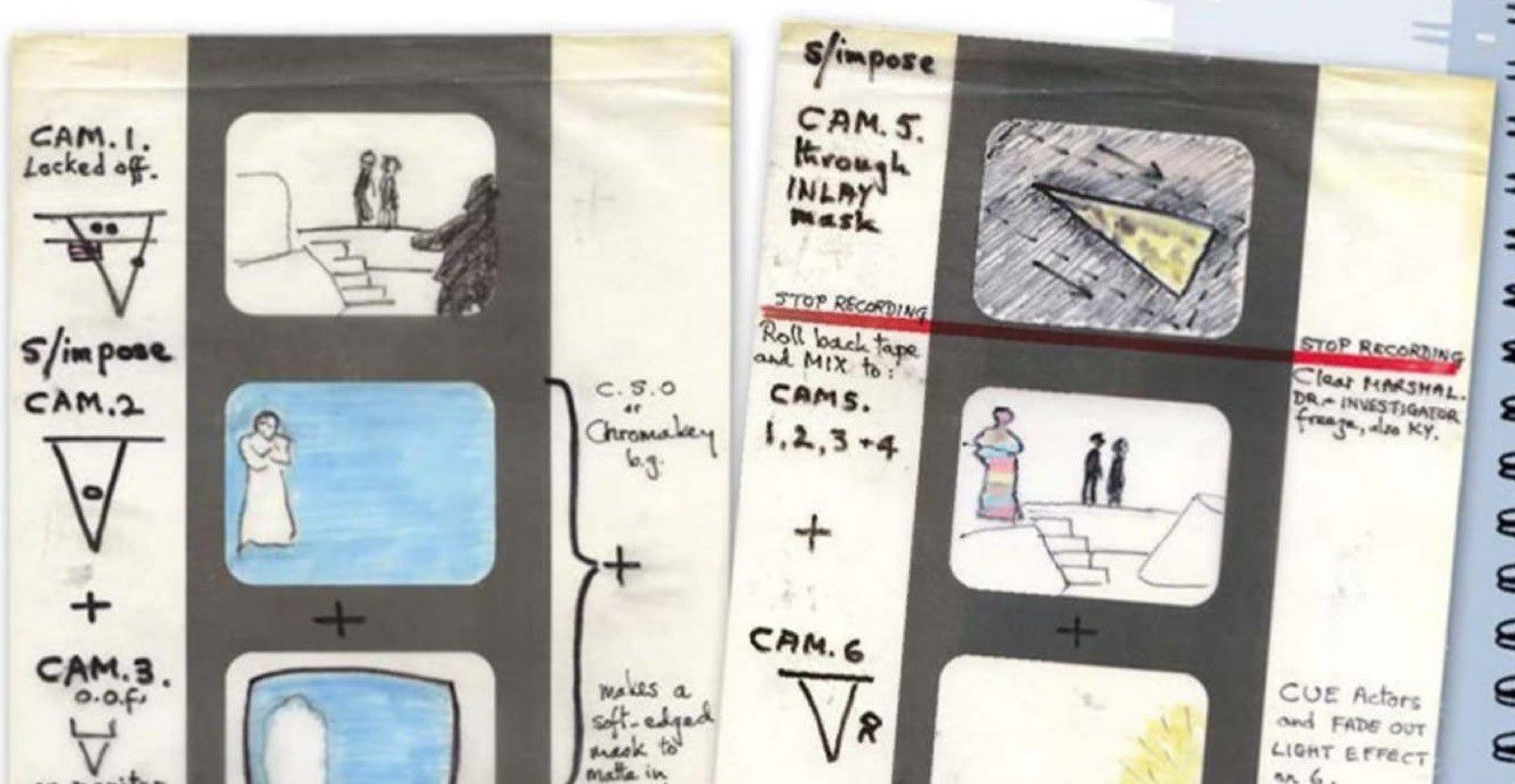
an image of Ky with a soft halo (largely eliminating the fuzzy fringing usually associated with CSO). This image was then made iridescent using the colour synthesiser, taking its colour signal from Camera 1, which was pointing at a rainbow-patterned roller being wound upwards.

Things got a little more complicated for the later scene where Ky dissolves the Marshal – or "CSO's him out of existence", according to the stage directions provided by writers Bob Baker and Dave Martin. By this point, the cameras were all in different positions. Camerea 2 was providing a wide shot of Jaeger's lab and Camera 1 was now covering the Marshal in close-up. Camera 3 was pointing at the rainbow-patterned roller, Camera 4 was pointing at Ky and Camera 5 was pointing at a monitor showing the output of Camera 4, out of focus to provide a blurry halo for Ky. After Ky appeared (by overlaying the combined outputs of Cameras 3, 4 and 5) there was a break to point Camera 1, out of focus, at a spark generator. The output of Camera 1 was then given a ray shape using an inlay mask. The shot was then recorded, with Garrick Hagon having to move his hands to the precise point where the 'ray' began as the vision mixer superimposed the output of Camera 1 (a blurry, sparkling ray).

Then came the tricky bit. Three of the actors in shot – Hagon, Jon Pertwee and Peter Howell – had to hold their positions as the Marshal (Paul Whitsun-Jones) stepped out. Down in the VT Department the videotape was rewound to the start of the shot as Camera 1 was pointed at a black backdrop and given a new inlay mask in the shape of the Marshal. Then a *second* videotape machine began to record the studio output as the recording of Ky firing his beam was cross-faded into the 'live' shot of the actors in the set (a process known as 'roll back and mix'). At the same time, someone was throwing white dust in front of Camera 1 to provide a 'vaporised Marshal' effect, and the three actors were cued to start moving again.

For what is only a 20-second shot, the amount of technical expertise required is astonishing. If Hagon's hands had been in the wrong position, or one of the actors had moved between shots, or if any of the video mixes or cues had been a split-second out, the effect would have been ruined. But somehow Christopher Barry pulled it off.

"I was very happy with the result," he modestly told DWM in 2002. "I considered it convincing." **DWM**



Above left: Pages from Barry's casting notebook, showing actors he considered for the guest cast of *The Mutants*.

Above right: The ambitious effects sequence for Episode Six, as it appeared on screen.

Left: Barry prepared these storyboards, showing how the sequence was accomplished, as part of a 1992 lecture about his *Doctor Who* career.

THE CHRISTOPHER BARRY COLLECTION

ROBOT

Christopher Barry was entrusted with another of the series' landmarks when he directed the 1974-75 story that introduced Tom Baker's mercurial Doctor.

Feature by **NICK SETCHFIELD**

Above centre and right: The newly regenerated Doctor (Tom Baker) sees his face for the first time in Part One of *Robot* (1974-75).

Below left: Hilda Winters (Patricia Maynard), the ruthless leader of the Scientific Reform Society.

Bottom left: The Doctor, the Brigadier (Nicholas Courtney) and Sarah Jane Smith (Elisabeth Sladen) visit Professor Kettlewell (Edward Burnham).

Right: The opening page of Barry's annotated script for Part Four of *Robot*.

Far right: This page from Barry's notebook reveals that he considered casting Colin Baker as Jellicoe.

There's an electric moment in Part One of *Robot* when Tom Baker punctures the fourth wall.

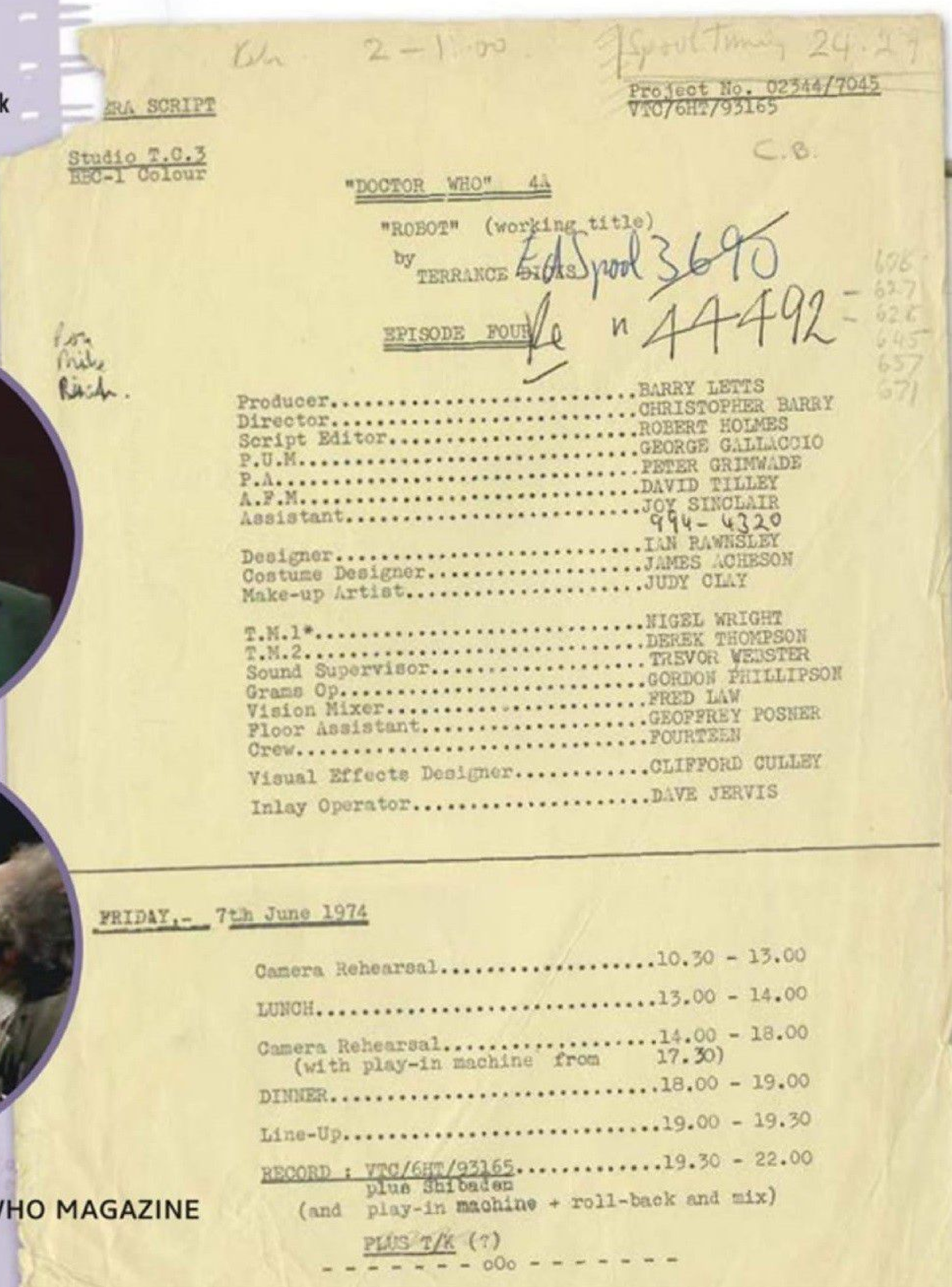
As scripted, the freshly regenerated Doctor peers into a mirror, scrutinising his new face. It's a simple bit of comic business, little more than an excuse for a sly crack at his predecessor: "I think the nose is a definite improvement!" As shot, however, it becomes something more, something thrillingly conspiratorial.

The reflection is angled so that the Doctor's intense, off-kilter stare pierces the screen, locking with the eyes of the audience. The unassuming prop has become an alchemist's mirror, a magical portal between star and viewer. In real life Baker made a habit of dropping in unannounced on children who were watching *Doctor Who*, savouring their reactions as all 6' 2" of him loped into their living rooms. This moment carries the same frisson, asking everyone at home: "Quite frankly, what do you say to the ears?"

It's a typically inventive touch by Christopher Barry. He had form when it came to introducing Doctors, having directed Patrick Troughton's debut story, *The Power of the Daleks*, in 1966. There, Troughton glimpsed William Hartnell in a mirror – more a haunting than a reflection. Here, however, Barry wisely exploited the magnetism of his new leading man. It's Baker's colour and energy that propel *Robot*, which is otherwise a world of drab labs and prefabricated huts, whitewashed bricks and stepladders. A comet of charisma, he's insanely watchable even in repose, slumped in a UNIT Jeep, offering exposition with a toothy grin.

Baker and Barry appear to have been a productive match. Improvisation was encouraged, as in the skipping scene between the Doctor and Harry (Ian Marter), or the Doctor's implausibly fast costume changes from Viking to Pierrot to his trademark garb. "He gave me my head," Baker admitted. Barry's willingness to let his star play, to rummage in the toy box of performance, deserves credit for helping shape the phenomenally popular Fourth Doctor.

Barry played to the talents of his entire cast. Look at the scene in Part Two where the Doctor corrects Professor Kettlewell. It's a four-shot but the framing favours the silent



Ch 2-1.00 1 Spool Timing 24.27

ERA SCRIPT

Project No. 02344/7045
VTC/6HT/93165

C.B.

Studio T.C.3
BBC-1 Colour

"DOCTOR WHO" 4A

"ROBOT" (working title)

by

TERRANCE DICKS

Ed Spool 3690
" 44492

EPISODE FOUR

For Mike Rich.

606
627
626
645
657
671

Producer.........................BARRY LETTS
Director.........................CHRISTOPHER BARRY
Script Editor....................ROBERT HOLMES
P.U.M............................GEORGE GALLACCIO
P.A..............................PETER GRIMWADE
A.F.M............................DAVID TILLEY
Assistant........................JOY SINCLAIR
994-4320
Designer.........................IAN RAWNSLEY
Costume Designer.................JAMES ACHESON
Make-up Artist...................JUDY CLAY

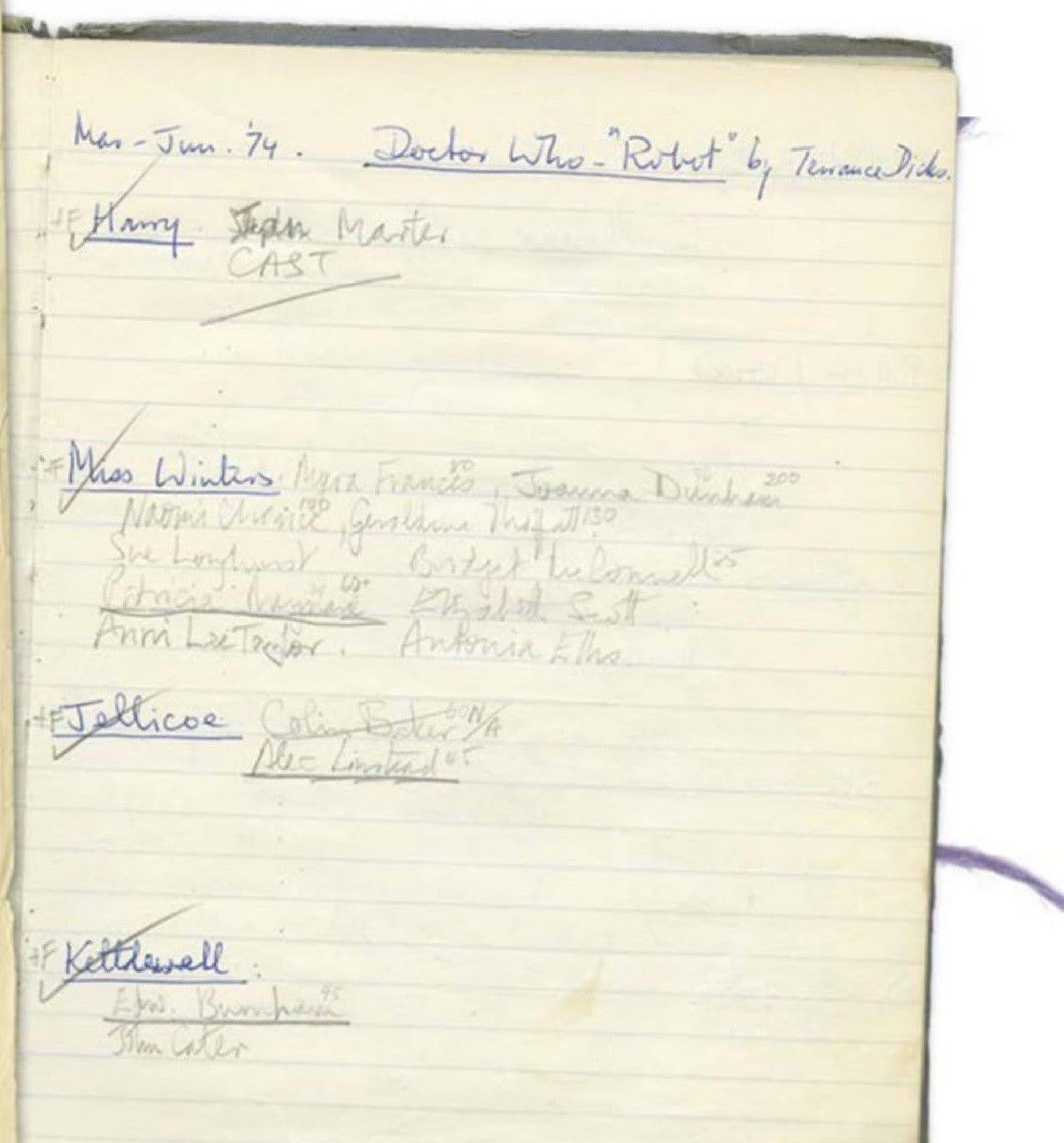
T.M.1*...........................NIGEL WRIGHT
T.M.2............................DEREK THOMPSON
Sound Supervisor.................TREVOR WEBSTER
Grams Op.........................GORDON PHILLIPSON
Vision Mixer.....................FRED LAW
Floor Assistant..................GEOFFREY POSNER
Crew.............................FOURTEEN
Visual Effects Designer..........CLIFFORD CULLEY
Inlay Operator...................DAVE JERVIS

FRIDAY,- 7th June 1974

Camera Rehearsal.................10.30 - 13.00
LUNCH............................13.00 - 14.00
Camera Rehearsal.................14.00 - 18.00
(with play-in machine from 17.30)
DINNER...........................18.00 - 19.00
Line-Up..........................19.00 - 19.30
RECORD : VTC/6HT/93165...........19.30 - 22.00
plus Shibaden
(and play-in machine + roll-back and mix)

PLUS T/K (?)

- - - - - - - - oOo - - - - - - -



Mar - Jun. '74. Doctor Who - "Robot" by Terrance Dicks.

+F Harry Ian Marter
CAST

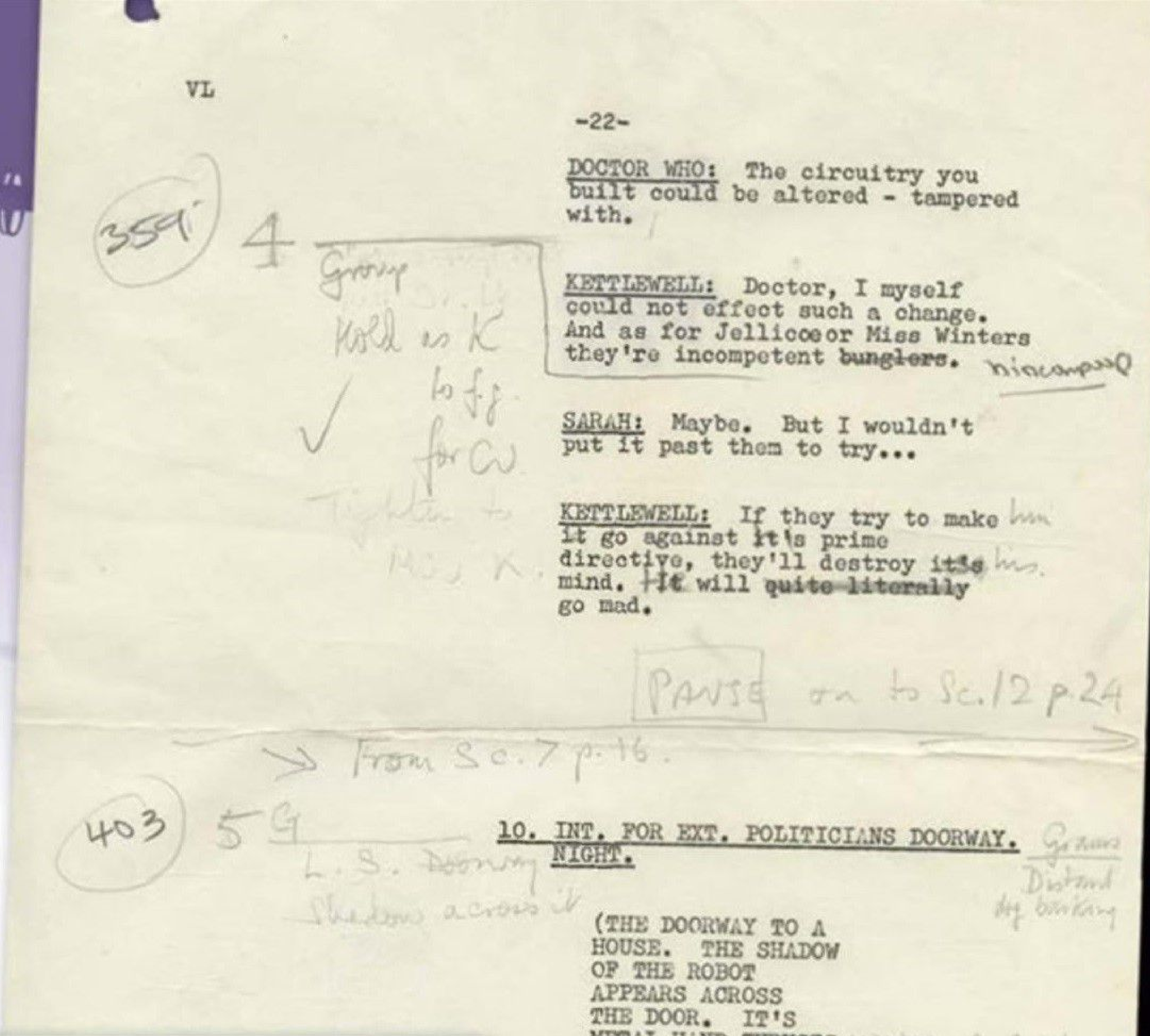
+F Miss Winters Myra Frances 80, Joanna Dunham 200
Naomi Chance 150, Geraldine [illegible] 130
Sue Lloyd [illegible] Bridget McConnell 25
~~Patricia Maynard~~ 65+ Elizabeth Scott
Anna Lee Taylor. Antonia Ellis

+F Jellicoe ~~Colin Baker~~ 60 N/A
~~Alec Linstead~~ 45

+F Kettlewell
~~Edw. Burnham~~ 95
Tom Carter

Sarah. She exchanges a look with the Doctor, breaks into a smile, gazes admiringly at him for a moment, then shares a private glance with the Brigadier (Nicholas Courtney). Barry was making use here of Elisabeth Sladen's strengths as a reactive, empathic performer. Sarah, we see, is as delighted with this new Doctor as we are.

"He casts very, very well," Sladen once said, and *Robot* confirms this. Patricia Maynard is memorable as the brittle fascist Hilda Winters, remaining pinched and suburban even during a Nuremberg-inspired rant. Alec Linstead – whom Barry had cast as Sgt Osgood in *The Dæmons* (1971) – makes for a sour, anxious Arnold Jellicoe. And then, of course, there's Edward Burnham as the mad-haired Kettlewell, equally indulged by Barry (the hair was Burnham's choice) but ultimately toned down at the insistence of writer Terrance Dicks, who wanted more Einstein, less Branestawm.



VL

-22-

DOCTOR WHO: The circuitry you built could be altered - tampered with.

(3591) 4 Group Kettl as K to f.g. for CU Tighten to Miss K.

KETTLEWELL: Doctor, I myself could not effect such a change. And as for Jellicoe or Miss Winters they're incompetent ~~bunglers~~. nincompoops

SARAH: Maybe. But I wouldn't put it past them to try...

KETTLEWELL: If they try to make ~~it~~ him go against ~~it's~~ his prime directive, they'll destroy ~~it's~~ his mind. ~~It~~ He will ~~quite literally~~ go mad.

PAUSE on to Sc. 12 p. 24

→ From Sc. 7 p. 16.

(403) 5 G L.S. ~~Doorway~~ Shadow across it

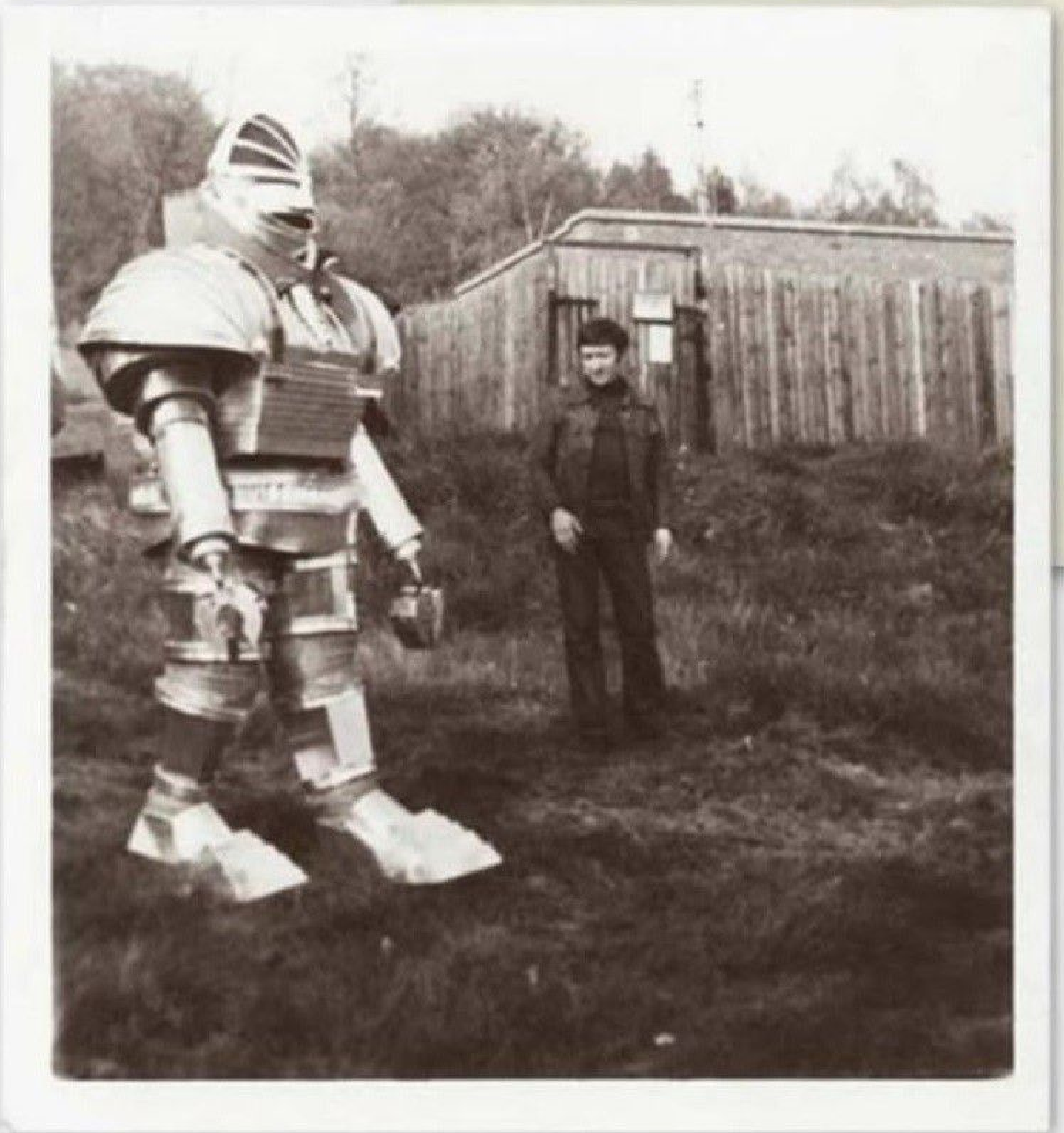
10. INT. FOR EXT. POLITICIANS DOORWAY. NIGHT. Grams Distant dog barking

(THE DOORWAY TO A HOUSE. THE SHADOW OF THE ROBOT APPEARS ACROSS THE DOOR. IT'S METAL HAND ~~THRUSTS AGAINST THE LOCK~~) HOLDS A GUN

PAUSE Robot to Set.

-22-

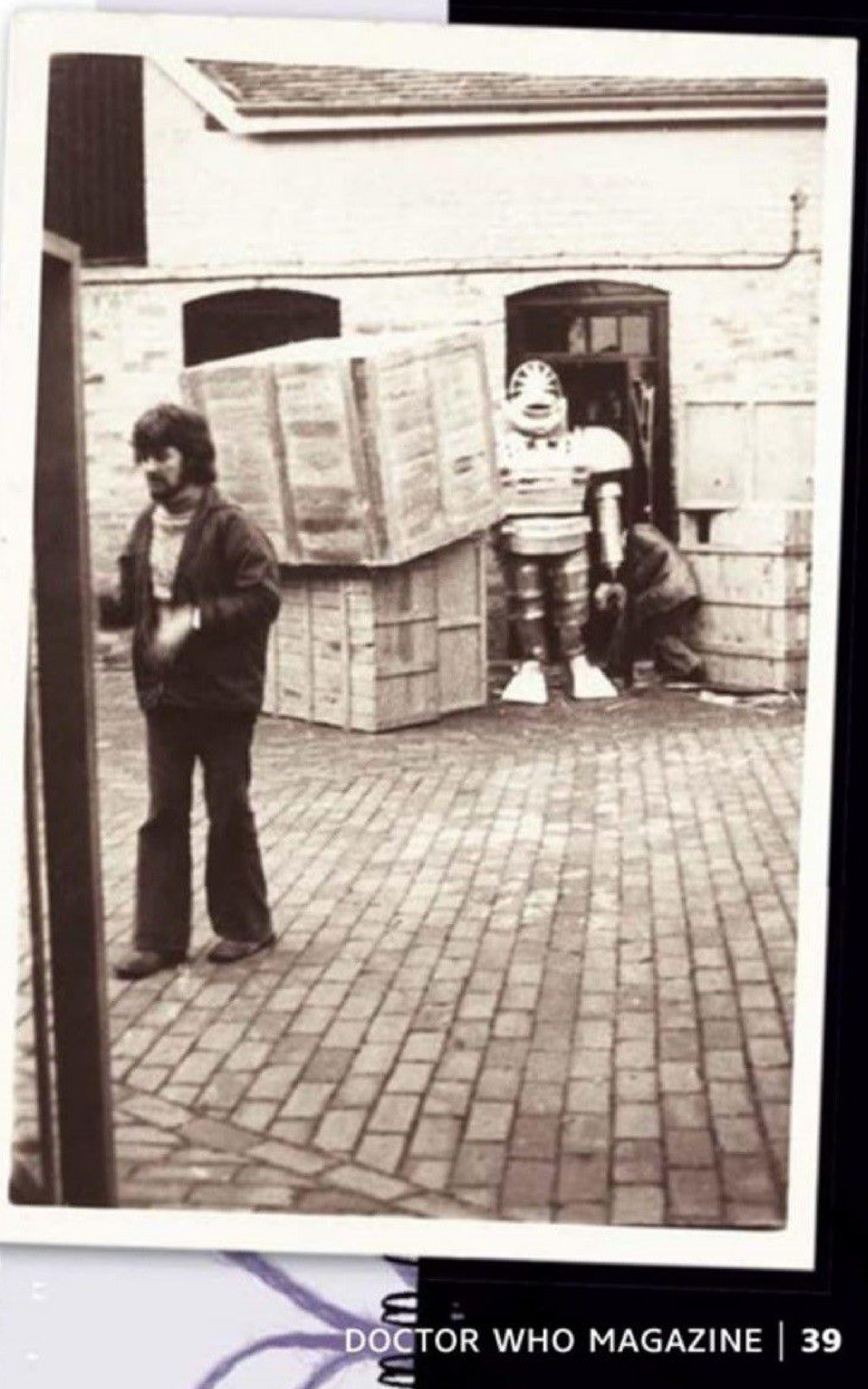
Barry's introduction of the robot itself echoes his work on *The Mutants* (aka *The Daleks*, 1963-64), in particular that first, immortal cliffhanger from the creature's point of view, advancing on a terrified Barbara Wright. We see thrashing pincers rending a padlocked chain, soundtracked by an eerie electronic pulse that's part sonar, part heartbeat. The face of a doomed sentry is split into nine squares by a grid-like visual surveillance system. (Sarah's face is splintered by this same mosaic effect at the end of Part One, just like the robot's other victims – a neat bit of shorthand to sell the threat.) The unseen menace is remorseless but its view of the world is fractured and confused; allowing us to share its perspective generates the empathy that's central to the tragedy of this gleaming Kong.



Barry was an ambitious director. He "jumped at the chance" to use video on location for the first time in the show's history – and, yes, that ambition ultimately sabotaged some of the FX work in Part Four. But don't blame him for the notorious Action Man tank, insisted upon by producer Barry Letts, a CSO evangelist. "I hated it," Barry recalled. "I *really* hated it." The tank is risible, but it's the briefest of shots and could easily have been cut, suggesting this director put duty to the story above his own dignity.

Barry "jumped at the chance" to use video on location for the first time in the show's history.

Robot is an anomaly, not quite part of the Letts era or of the years that followed. With its Bessie-driving Baker and UNIT skirmishes (this is *Doctor Who* built for playground re-enactment), its breezy, kid-friendly aesthetic feels closer to *TV Comic* or the wrappers that adorned Nestlé's tie-in chocolate bars. But with the talent of Christopher Barry it birthed not just a TV star but an icon. Think of it as a stage one rocket, taking us to the stars, where a sleeping ark waited... **DWM**



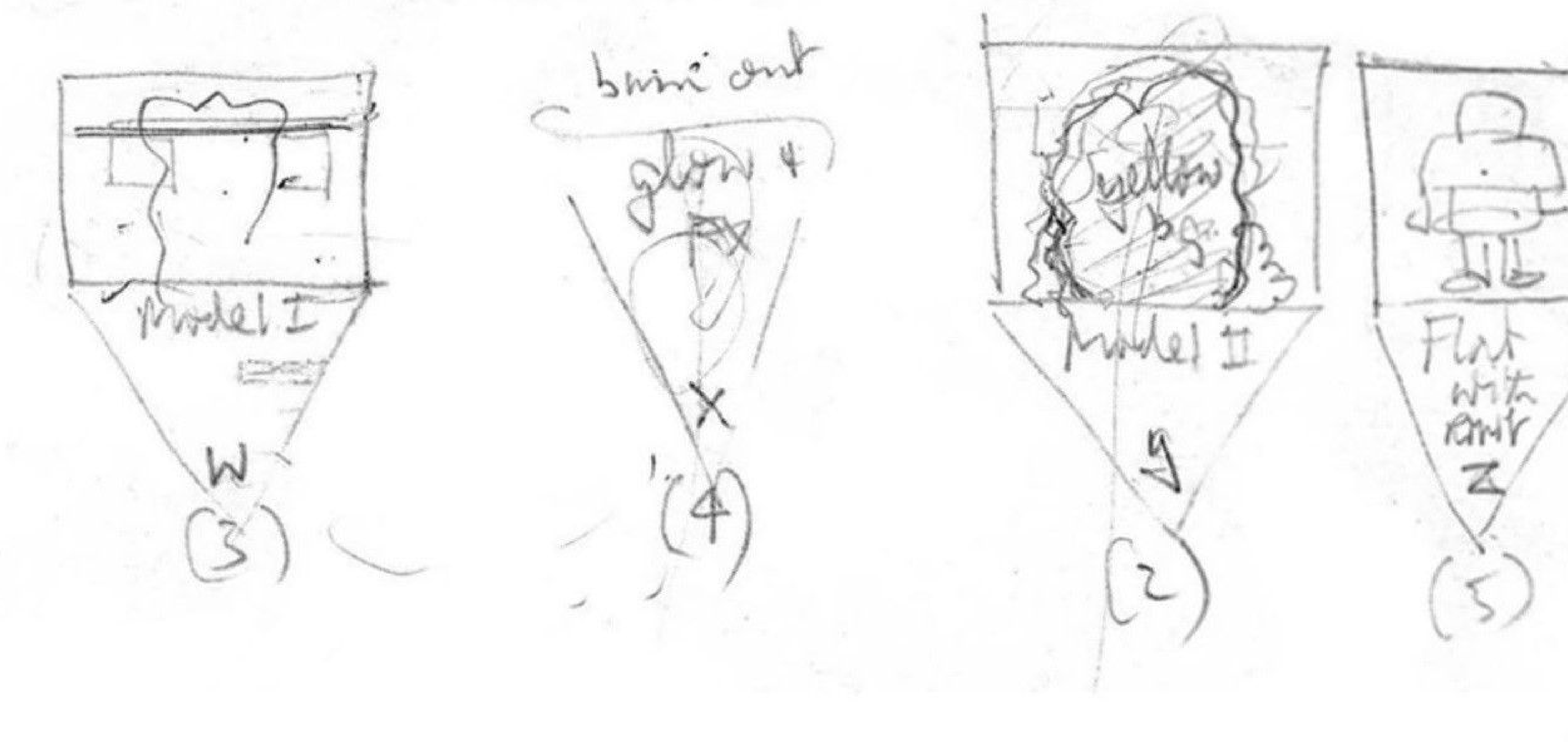
Top: A page from Barry's script for Part Two, with handwritten notes.

Above: Sarah as seen from the Robot's viewpoint at the climax to Part One.

Left and below right: Barry's photos from the location recording show James Acheson (below), who designed the impressive robot costume. The robot was played by Michael Kilgarriff.

Below left: Barry sketched this effects sequence from Part Two on the back of a script page.

1. L.S. W
2 Super X
3. Mix W+X to y & z.

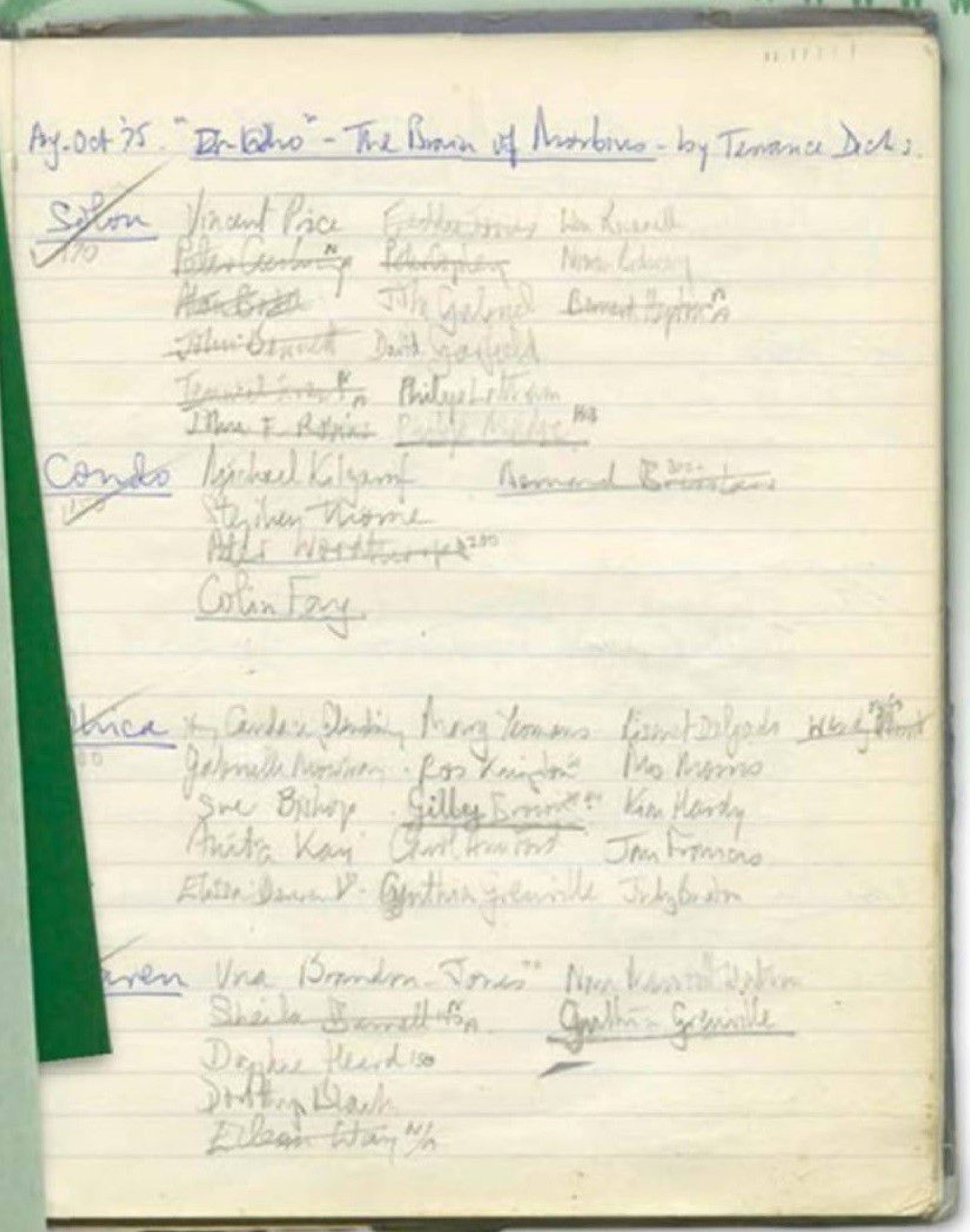


THE CHRISTOPHER BARRY COLLECTION

THE BRAIN OF MORBIUS

In 1975 Christopher Barry was initially reluctant to direct yet another *Doctor Who* story, but applied his customary vigour to a notoriously troubled script. The result was a Gothic masterpiece.

Feature by **MATTHEW KILBURN**



Aug-Oct 75. "Dr Who" - The Brain of Morbius - by Terrance Dicks.

Solon Vincent Price [illegible] Wm Russell
~~Peter Cushing~~ ~~[illegible]~~ [illegible]
~~[illegible]~~ [illegible] ~~[illegible]~~
~~John Bennett~~ David Garfield
~~[illegible]~~ Philip Latham
~~[illegible]~~ Philip Madoc
Condo Michael Kilgarriff ~~Bernard Bresslaw~~
Stephen Thorne
~~[illegible]~~
Colin Fay

hica [illegible]
Gabrielle [illegible] [illegible] [illegible]
Sue Bishop Gilly Brown Kim Hardy
Anita Kay [illegible] Jan Francis
[illegible] Cynthia Grenville [illegible]

aren Una Brandon-Jones [illegible]
~~Sheila Burrell~~ Cynthia Grenville
Daphne Heard
Dorothy Black
~~Eileen Way~~

Above: Barry's wish list for the role of Solon in *The Brain of Morbius* (1976) included William Russell, Vincent Price and Peter Cushing. Bernard Bresslaw was shortlisted for the role of Condo.

Below left: Condo (Colin Fay), the Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen) in Solon's castle.

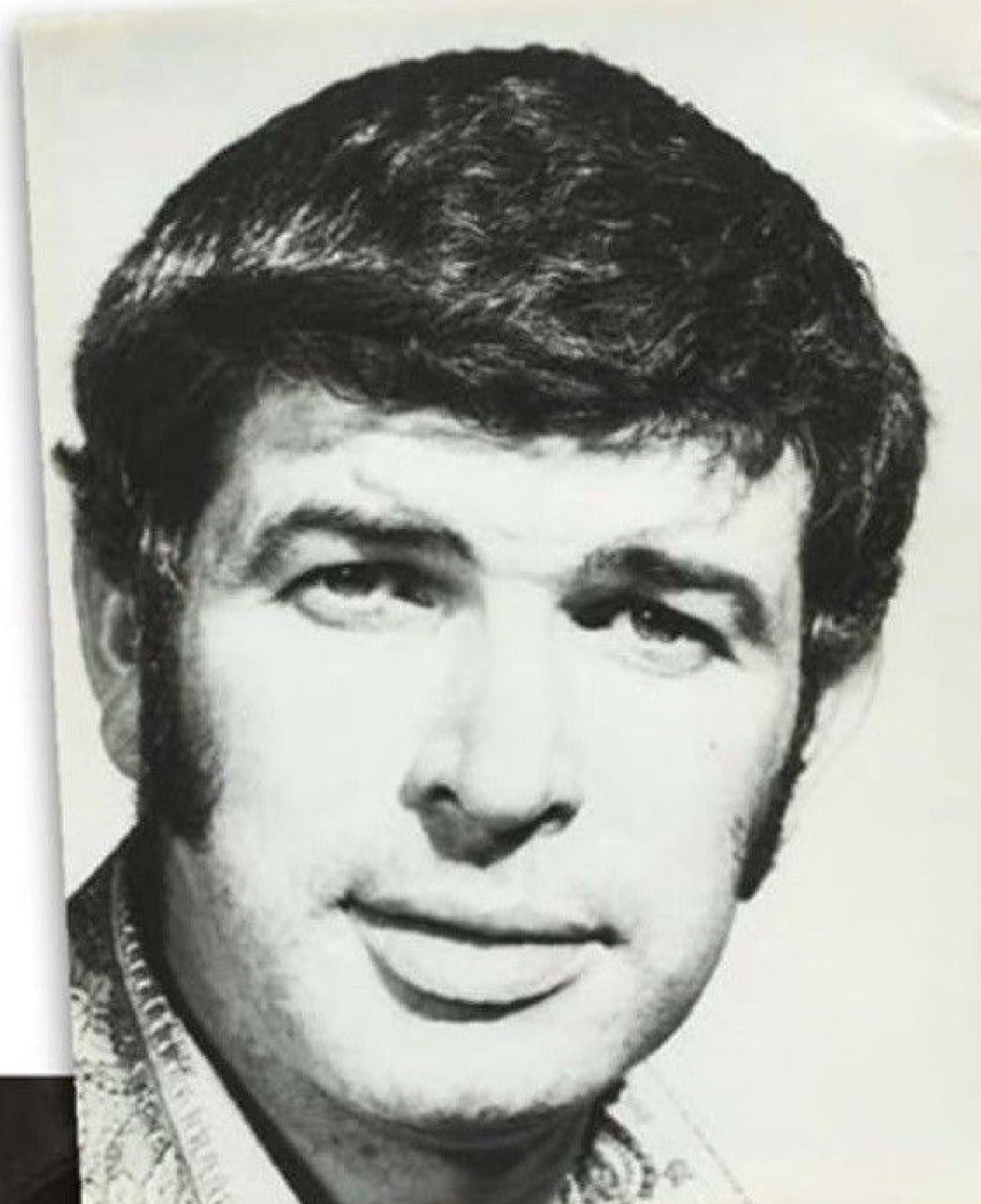
Below right: A photograph of Colin Fay from his agent, Jeanne Griffiths, and a letter asking Barry to consider Fay for the role of a "humanoid giant" in *Doctor Who.*

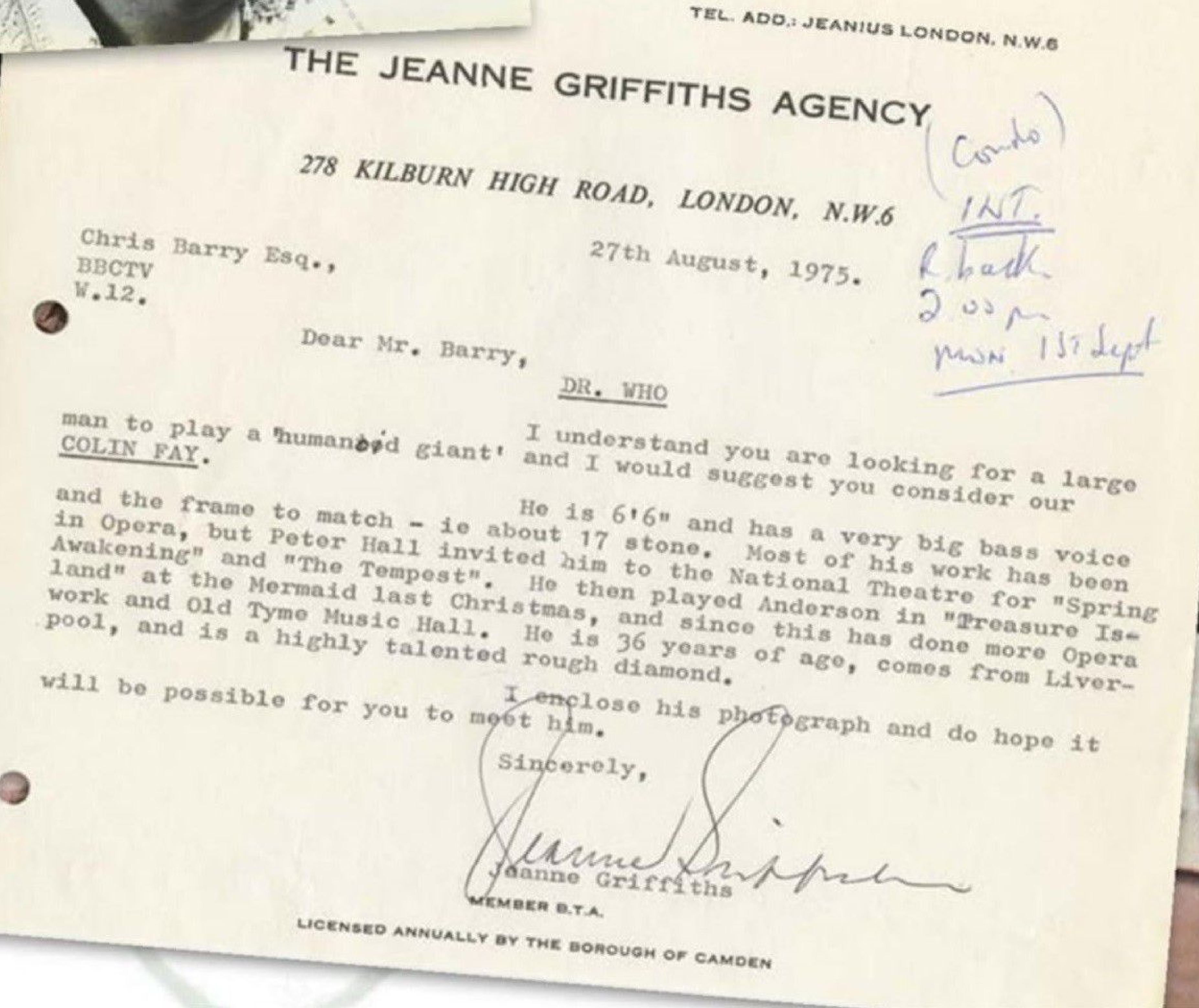
For several weeks in 1975, Christopher Barry directed a tale set in a world of wrecked craft and dramatic clifftops, where passions were raised within Gothic shadows and wild ambitions were born in claustrophobic chambers, only to be dashed by irresistible forces.

This was *Poldark*, the BBC's first television adaptation of Winston Graham's Cornish saga, for which Barry directed the first four episodes. In 2003 he told **Doctor Who Magazine** that he was banished from *Poldark* for reasons he attributed to BBC "internal politics" (see page 15). Exiled from 18th-century Cornwall, he was dispatched to Karn of uncertain date, a remote planet to be realised entirely in Television Centre.

The absence of any filming to help build an alien world was unusual in *Doctor Who* at this point. Even if a story didn't go on location, it might have model sequences shot on film or scenes shot at the BBC studios at Ealing, where it might be possible to erect a larger set or mount complex effects sequences. But with *The Brain of Morbius* Barry had to do without the quarries and caves that, three years earlier, had given texture and actuality to the alien world of Solos in *The Mutants*.

Barry had directed alien landscapes in studio before, most notably the petrified forest in the first Dalek story (1963-64). He varied the Karn set to suggest different locations on the planet, in part by using varying volumes of dry ice, recalling the mercury vapour on Vulcan in *The Power of the Daleks* (1966). He used a trick of composition and perspective familiar to viewers of *The Dead Planet* (1963), with Sarah looking down on the wrecked spaceships just as Ian and Barbara once looked down at the Dalek city on Skaro. There was also a much greater deployment of flame than was usual in the studio – a fire to welcome the Doctor and Sarah to Solon's castle, another to set fire to the Morbius monster's claw, torches borne by the Sisterhood of Karn, the pyre set alight by the Sisterhood to consume the Doctor, and of course their sacred





TEL. ADD.: JEANIUS LONDON, N.W.6

THE JEANNE GRIFFITHS AGENCY

278 KILBURN HIGH ROAD, LONDON, N.W.6

(Condo)
INT.
R. back
2.00 pm
MON 1st Sept

Chris Barry Esq.,
BBCTV
W.12.

27th August, 1975.

Dear Mr. Barry,

DR. WHO

I understand you are looking for a large man to play a 'humanoid giant' and I would suggest you consider our COLIN FAY.

He is 6'6" and has a very big bass voice and the frame to match - ie about 17 stone. Most of his work has been in Opera, but Peter Hall invited him to the National Theatre for "Spring Awakening" and "The Tempest". He then played Anderson in "Treasure Island" at the Mermaid last Christmas, and since this has done more Opera work and Old Tyme Music Hall. He is 36 years of age, comes from Liverpool, and is a highly talented rough diamond.

I enclose his photograph and do hope it will be possible for you to meet him.

Sincerely,

Jeanne Griffiths
MEMBER B.T.A.

LICENSED ANNUALLY BY THE BOROUGH OF CAMDEN

flame. For the viewer, the threat of combustion helps the settings overcome their studio confines.

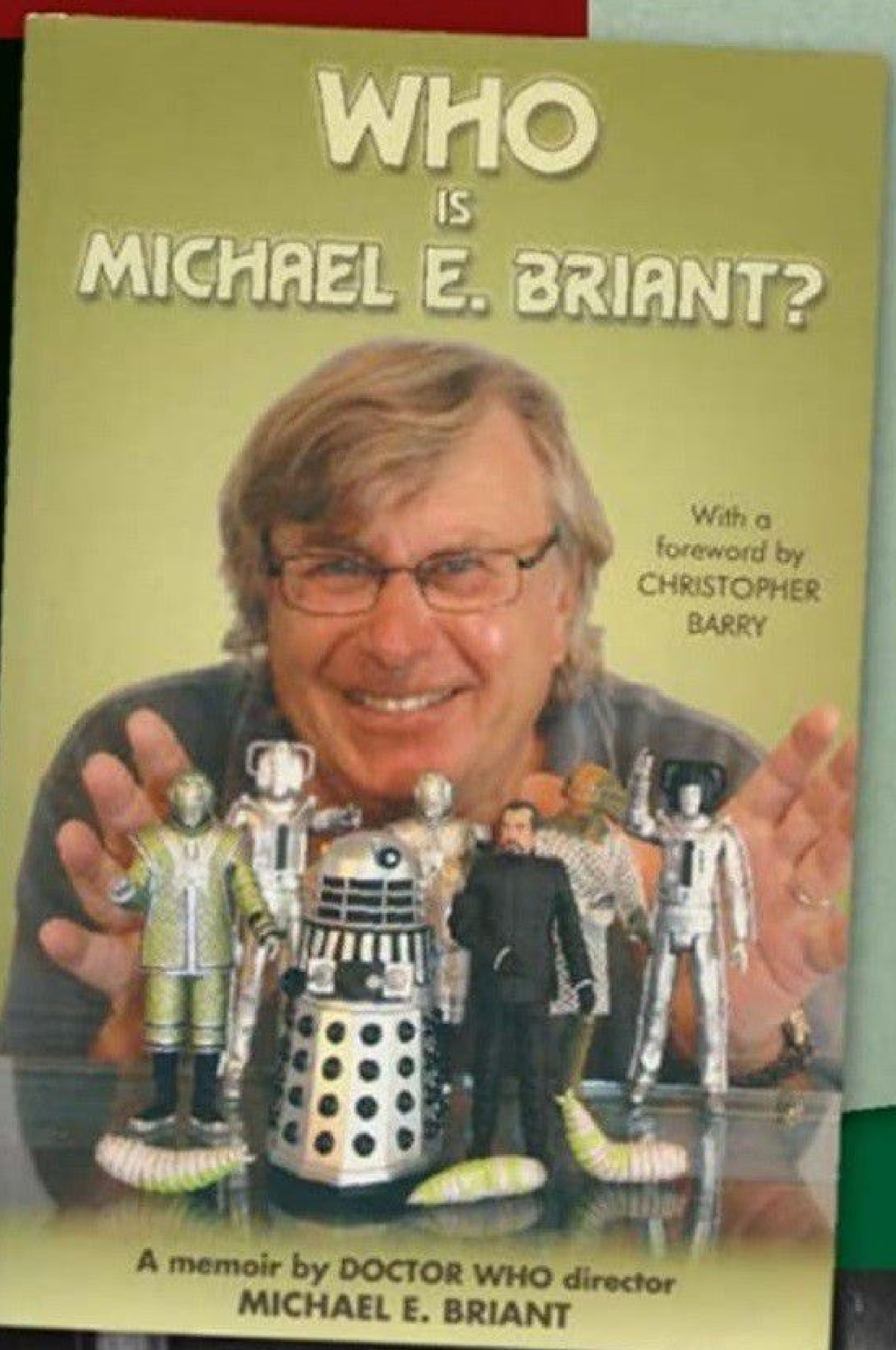
Another director might have allowed a more jocular take on *The Brain of Morbius*, but Barry approached its people and situations as if they had the historical and cultural weight of 18th-century Cornwall. Letters between Solon and the Sisterhood are sealed with wax, as if sent to Ross Poldark by Warleggan's Bank. The Sisterhood of Karn's concern for their waning elixir is treated as seriously as any cabal of mine owners fretting about exhausting their tin ore. The fictional history of Morbius is presented more seriously than that of the authentic Ancient Rome in *The Romans* (1965). Recalling *The Dæmons* (1971), the psychic power of the sisters isn't so much magic as an alternative science to Solon's microsurgery. Levity comes only from the Doctor's flippancy in the face of danger.

In *Poldark* characters are socially transgressive because they show their fears and hatreds. In *The Brain of Morbius*,→

> Barry approached its people and situations as if they had the historical weight of 18th-century Cornwall.

KEEP CALM AND CARRY ON

Among *Doctor Who*'s leading directors of the 1970s was a man who held Christopher Barry in high regard.


WHO IS MICHAEL E. BRIANT?
With a foreword by CHRISTOPHER BARRY
A memoir by DOCTOR WHO director MICHAEL E. BRIANT

Director Michael E Briant first worked with Christopher Barry in 1964. "I was assistant floor manager on a show he directed, *Smugglers' Bay*, with two actors who went on to *Doctor Who*: Patrick Troughton and Frazer Hines."

What did Michael learn from Christopher about directing? "I never ever saw him get flustered or lose his cool. He planned meticulously and, because of that, could always find a Plan B. He started in the cinema where directors mainly make extensive notes and plans before going into production. I admired his 'keep calm and carry on' philosophy and took that on board for myself."

Barry was very different from other directors. "It was somewhat unusual for a director to socialise with an AFM, particular outside work. And I was very poor, while Chris and his wife Venice lived in a beautiful detached cottage just outside west London. So I was flattered when they invited my wife Monique and I to a house party there – to celebrate what, I can't remember. They were charming, generous hosts."

In 1966, Michael was production assistant on Christopher's *Doctor Who* story *The Power of the Daleks*. It was the second and last time they worked together. "But we both worked mainly for Drama Serials, which was based over a couple of floors in Threshold House on Shepherd's Bush Green, so I would frequently chat with him."

Michael then became a freelance director. "We always kept in touch – and gossiped," he points out, "and our directorial careers ran parallel courses." He remembers sharing a press preview at Television Centre for dramas they'd both directed, and then sharing the stage with Christopher at *Doctor Who* conventions.

"Chris was a quiet eccentric who knew his trade backwards," Michael adds. "He was good-humoured and very good company. He and Venice used to stop over at our house in France on their way to see their daughter in Carcassonne, and they were always a pleasure to have stay. But Chris was also no angel and had strong opinions about some producers in Drama Serials who were somewhat incompetent! He was fun to be with, an excellent director and a gentleman without side." SIMON GUERRIER

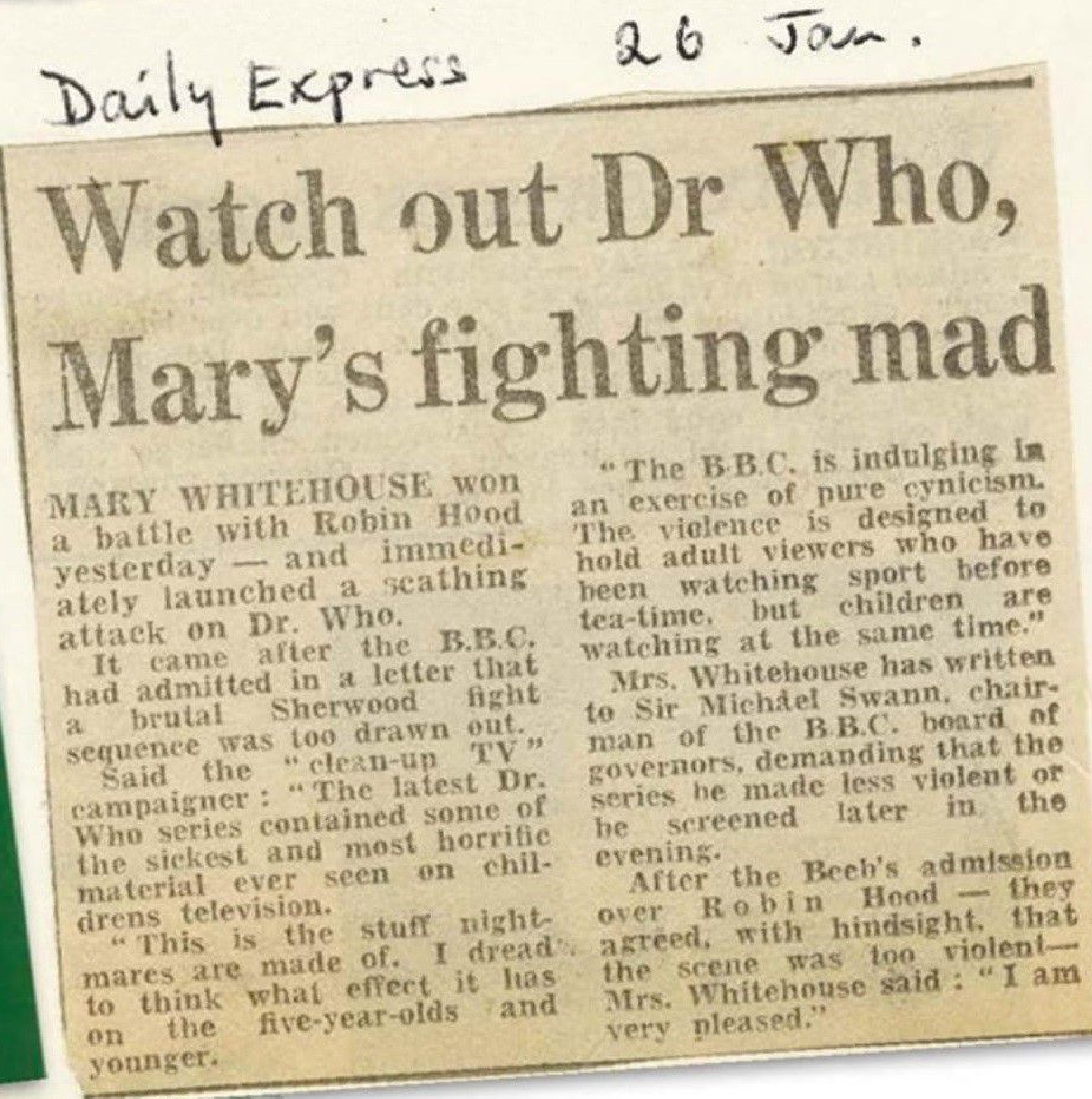
Top left: Maren (Cynthia Grenville) and Ohica (Gilly Brown) examine the sacred flame of the Sisterhood of Karn.

Top right: Barry wrote the foreword to Michael E Briant's autobiography, published in 2012.

Above: Frazer Hines as John Trenchard and Patrick Troughton as Ratsey in *A Death and a Discovery*, the first episode of *Smuggler's Bay* (1964), directed by Barry.

Far left: Dr Mehendri Solon (Philip Madoc).

Above: Ben (Michael Craze), Polly (Anneke Wills) and the Doctor (Patrick Troughton) in *The Power of the Daleks* (1966).



Daily Express 26 Jan.

Watch out Dr Who, Mary's fighting mad

MARY WHITEHOUSE won a battle with Robin Hood yesterday — and immediately launched a scathing attack on Dr. Who.

It came after the B.B.C. had admitted in a letter that a brutal Sherwood fight sequence was too drawn out.

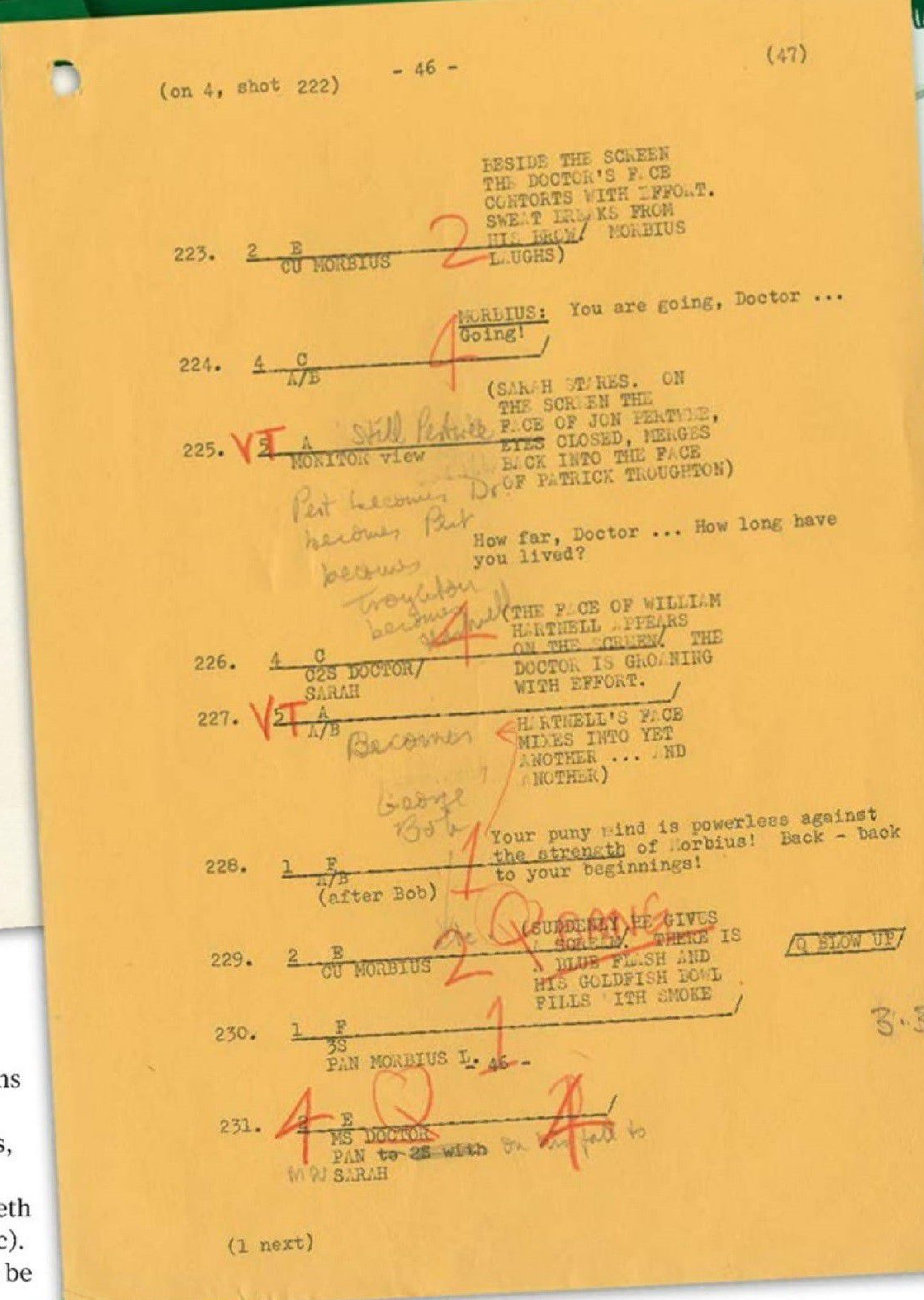
Said the "clean-up TV" campaigner: "The latest Dr. Who series contained some of the sickest and most horrific material ever seen on childrens television.

"This is the stuff nightmares are made of. I dread to think what effect it has on the five-year-olds and younger.

"The B.B.C. is indulging in an exercise of pure cynicism. The violence is designed to hold adult viewers who have been watching sport before tea-time, but children are watching at the same time."

Mrs. Whitehouse has written to Sir Michael Swann, chairman of the B.B.C. board of governors, demanding that the series be made less violent or be screened later in the evening.

After the Beeb's admission over Robin Hood — they agreed, with hindsight, that the scene was too violent — Mrs. Whitehouse said: "I am very pleased."



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(on 4, shot 222)          - 46 -                          (47)

                                    BESIDE THE SCREEN
                                    THE DOCTOR'S FACE
                                    CONTORTS WITH EFFORT.
                                    SWEAT BREAKS FROM
                                    HIS BROW/  MORBIUS
223.  2  E                    2     LAUGHS)
         CU MORBIUS

                                    MORBIUS:  You are going, Doctor ...
                              4     Going!  /
224.  4  C
         A/B
                                    (SARAH STARES.  ON
                                    THE SCREEN THE
                                    FACE OF JON PERTWEE,
225. VT ~~5~~  A     Still Pertwee    EYES CLOSED, MERGES
         MONITOR view               BACK INTO THE FACE
                                    OF PATRICK TROUGHTON)
      Pert becomes Dr
      becomes Pert                  How far, Doctor ... How long have
      becomes                       you lived?
      Troughton
      becomes Hartnell              (THE FACE OF WILLIAM
                              4     HARTNELL APPEARS
226.  4  C                          ON THE SCREEN/  THE
         C2S DOCTOR/                DOCTOR IS GROANING
         SARAH                      WITH EFFORT.  /
227. VT ~~5~~  A
         A/B                        HARTNELL'S FACE
         Becomes                    MIXES INTO YET
                                    ANOTHER ... AND
                                    ANOTHER)
         George
         Bob                  1     Your puny mind is powerless against
228.  1  F                          the strength of Morbius!  Back - back
         A/B                        to your beginnings!
         (after Bob)
                              Q     (SUDDENLY HE GIVES
                                    A SCREAM.  THERE IS   /Q BLOW UP/
229.  2  E                    2     A BLUE FLASH AND
         CU MORBIUS                 HIS GOLDFISH BOWL
                                    FILLS WITH SMOKE  /
                                                            3.30
230.  1  F                    1
         3S
         PAN MORBIUS L.  46 -

231.  4  ~~2~~  E        Q          4  /
         MS DOCTOR
         PAN ~~to 2S with~~  on the fall to
      MW SARAH

(1 next)
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Above left: Barry kept this newspaper clipping from the *Daily Express*, in which moral campaigner Mary Whitehouse expressed her alarm at *The Brain of Morbius*.

Above right: Barry annotated this script page for the mind-bending sequence in Part Four.

Right inset: A detail from designer Barry Newbery's set.

Below: "I just had the most terrible dream..." Sarah (Elisabeth Sladen) is rescued by the Doctor (Tom Baker) in Part Four.

→ Barry enjoyed dwelling on actors whose characters can't hide their dark sides. Instead of being in love with unavailable people, the villains of *Morbius* are besotted with themselves. The camera concentrates on faces at critical moments, particularly those of the terrified but ultimately grounded and audience-reassuring Sarah (Elisabeth Sladen) and the self-obsessed Solon (Philip Madoc). Madoc's line readings emphasise Solon's claim to be the revived Morbius' 'creator' rather than his servant, as Solon protests. Meanwhile, Tom Baker's high shirt collar and long coat give the Doctor a similar silhouette to Robin Ellis' Ross Poldark, and Barry's framing of Baker positions the Doctor as a social and moral rebel from a comparable revolutionary age, pursuing his own code in defiance of the external conventions of the Time Lords and the Sisterhood.

Barry said that he pointed designer Barry Newbery towards the work of the Spanish architect Antoni Gaudí (1852-1926). Though Newbery distanced himself from Barry's comment, he honoured Gaudí and Barry in the breadth of his design references. For Solon's castle, Newbery took some of the exuberant late-medieval European Gothic that inspired Gaudí, but reversed Gothic construction principles by building supports on the inside rather than the outside. Also present are Indian sculpture and an aesthetic that might be Bronze Age or post-industrial, for example in the oxidised copper colour of many of the walls and doors around Solon's castle. Set elements and props suggest Frankenstein's laboratory from Universal's 1931 film. *The Brain of Morbius*, like Morbius' body, is a pot-pourri.

This is the story where Christopher Barry actually appears on screen. In Part Four, the faces of various production team members are projected before the strain of the mindbending contest breaks Morbius' brain and he reverts to a bestial state – and Barry's is the last of them. The sequence is a piece of mischief in keeping with the rest of the story, enjoying without intellectual pretensions its status as a collaborative work, as well as tempting viewers with the idea that there were more Doctors before William Hartnell's. Given his influence on defining *Doctor Who*, Christopher Barry deserved the indulgence of being an alternative first Doctor. **DWM**

The denouement of Morbius in Part Four posed a significant challenge. In the audio commentary recorded for the story's 2008 DVD release, producer Philip Hinchcliffe explained the problem. "When you're doing a studio show, how can you have an action sequence at the end? When you're shooting on film there can be a chase, like we did with *The Deadly Assassin* – you can have physical action. But how do you do it a studiobound story?"

The answer was to depict the Doctor's final confrontation with Morbius as a mental battle between the two Time Lords. "We have all the apparatus here," says the Doctor, walking towards a conveniently placed device. "I challenge you to a mind-bending contest."

From Christopher Barry's point of view, the mind-bending rig offered a novel alternative to a mere punch-up. A circular screen in the centre of the prop depicted the struggle, as at first Morbius and then the Doctor appear to regress through the ages. "How far Doctor? How long have you lived?" rasps Morbius as images of the Third, Second and First Doctors give way to wholly unfamiliar faces.

Surviving paperwork confirms that showing earlier versions of the Doctor had been Hinchcliffe's intention all along, but who should play these previously unseen faces? In a memo to BBC Head of Serials Bill Slater on 21 November 1975, Hinchcliffe wrote: "It seemed safest under the circumstances and in the limited time available to use stills of the production staff associated with the programme... In addition it did not seem a good idea to associate a known actor's face with these previous incarnations of the Doctor."

There was, however, another reason for not wanting to hire actors to pose for the photographs in the mind-bending sequence. It was hoped that, by using members of BBC staff, payments to the actors' union Equity could be avoided. Barry later admitted that this was "cheating the system."

Finding anyone prepared to pose as the Doctor proved surprisingly difficult. Production assistant Carol Wiseman was asked to recruit volunteers, but a request pinned to a notice board at Television Centre received no responses. Her search eventually resulted in just one candidate. Chris Baker was a former production assistant who had recently directed *The Stick Insect*, a drama for the BBC's Plays Department. It's not as if Chris had any particular enthusiasm about appearing as the Doctor; he was reportedly chosen by Carol simply because he happened to work off the same corridor as the *Doctor Who* office.

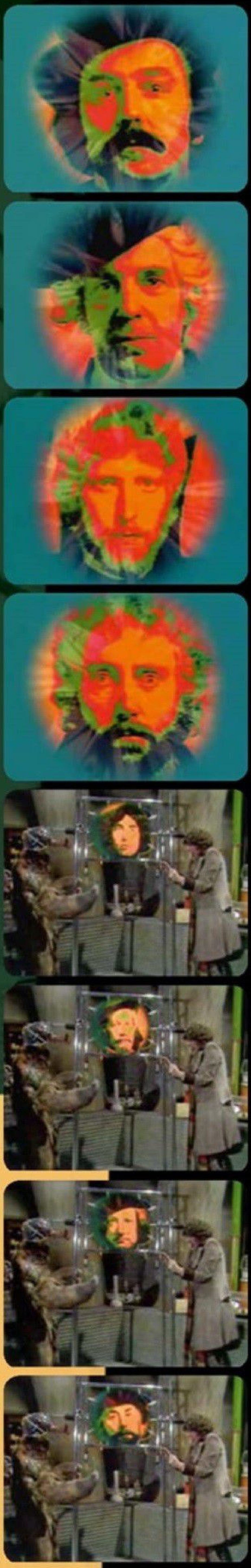
The remaining subjects would be found from within the *Doctor Who* team – Christopher Barry, writer Robert Banks Stewart, director Douglas Camfield, production unit manager George Gallaccio, production assistant Graeme Harper, Philip Hinchcliffe and script editor Robert Holmes all donned period garb and posed for photographer Bob Komar. In November 1975 Hinchcliffe told *Ariel*, the BBC's staff newspaper: "We secretly thought we had the right sort of Dr Who faces."

The episode was transmitted on 24 January 1976 and immediately proved controversial. For many fans, the 1972-73 serial *The Three Doctors* was still relatively fresh in the memory, and the suggestion that there had been as many as *eleven* Doctors prior to Tom Baker's incarnation came as quite a shock. More seriously, Equity complained that Chris Baker and his BBC colleagues had been asked to appear on screen even though they weren't members. The matter was settled with a hasty payment to the union's benevolent fund.

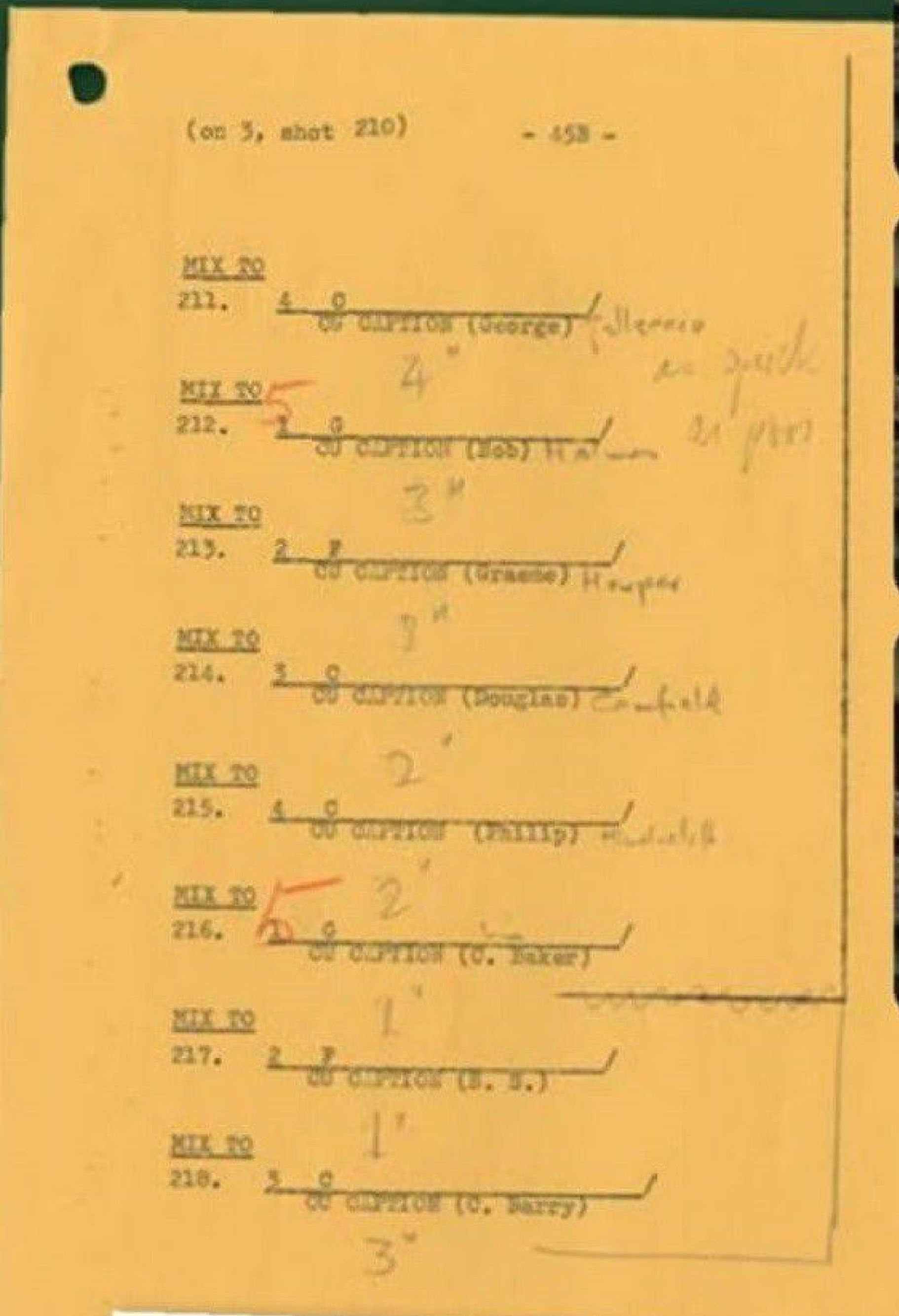
Christopher Barry reflected on his *Doctor Who* cameo with wry amusement, and maybe some nostalgia. Part Four of *The Brain of Morbius* was the only complete *Doctor Who* script he retained in his collection. He also kept the main Bob Komar portrait, which was pasted onto a large piece of black card for its rostrum photography. Barry thought it made him look a bit like Shakespeare.

Barry only pops up on screen for a matter of seconds, but he appears at the end of a contest that has devastating consequences for Morbius. As Hinchcliffe joked in the DVD commentary, "It was your face that blew him up, Christopher!"

MARCUS HEARN



Above from top: The Doctor's first eight incarnations? George Gallaccio, Robert Holmes, Graeme Harper, Douglas Camfield, Philip Hinchcliffe, Chris Baker, Robert Banks Stewart and Christopher Barry.



(on 3, shot 210)   - 45B -

MIX TO
211. 4 G
CU CAPTION (George) Gallaccio
4"   as quick as poss

MIX TO 5
212. 3 G
CU CAPTION (Bob) Holmes
3"

MIX TO
213. 2 F
CU CAPTION (Graeme) Harper
3"

MIX TO
214. 3 G
CU CAPTION (Douglas) Camfield
2"

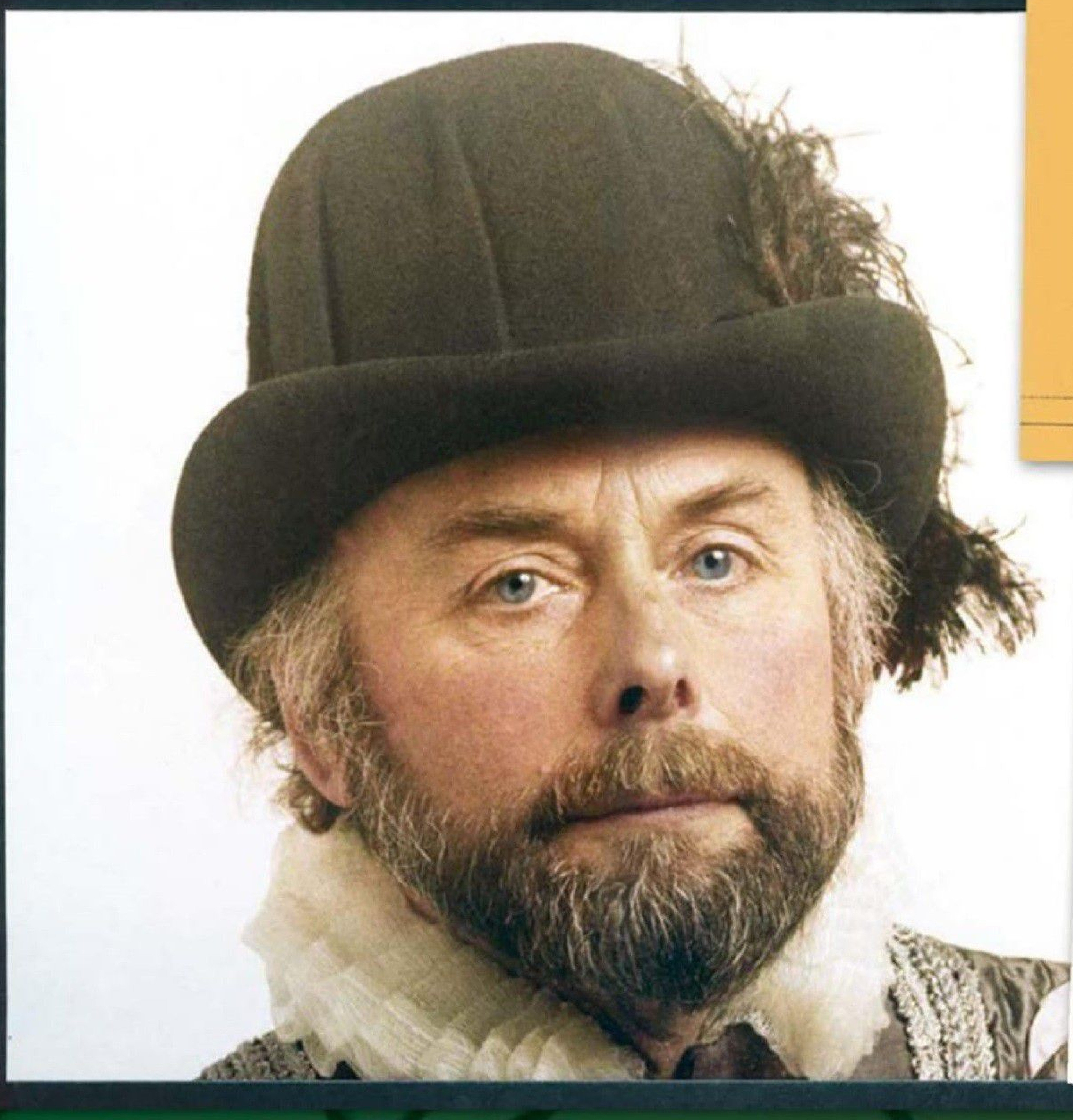
MIX TO
215. 4 G
CU CAPTION (Philip) Hinchcliffe
2"

MIX TO 5
216. 3 G
CU CAPTION (C. Baker)
1"

MIX TO
217. 2 F
CU CAPTION (R. S.)
1"

MIX TO
218. 3 G
CU CAPTION (C. Barry)
3"

Above left: Barry listed the names of his colleagues on this page of his script.



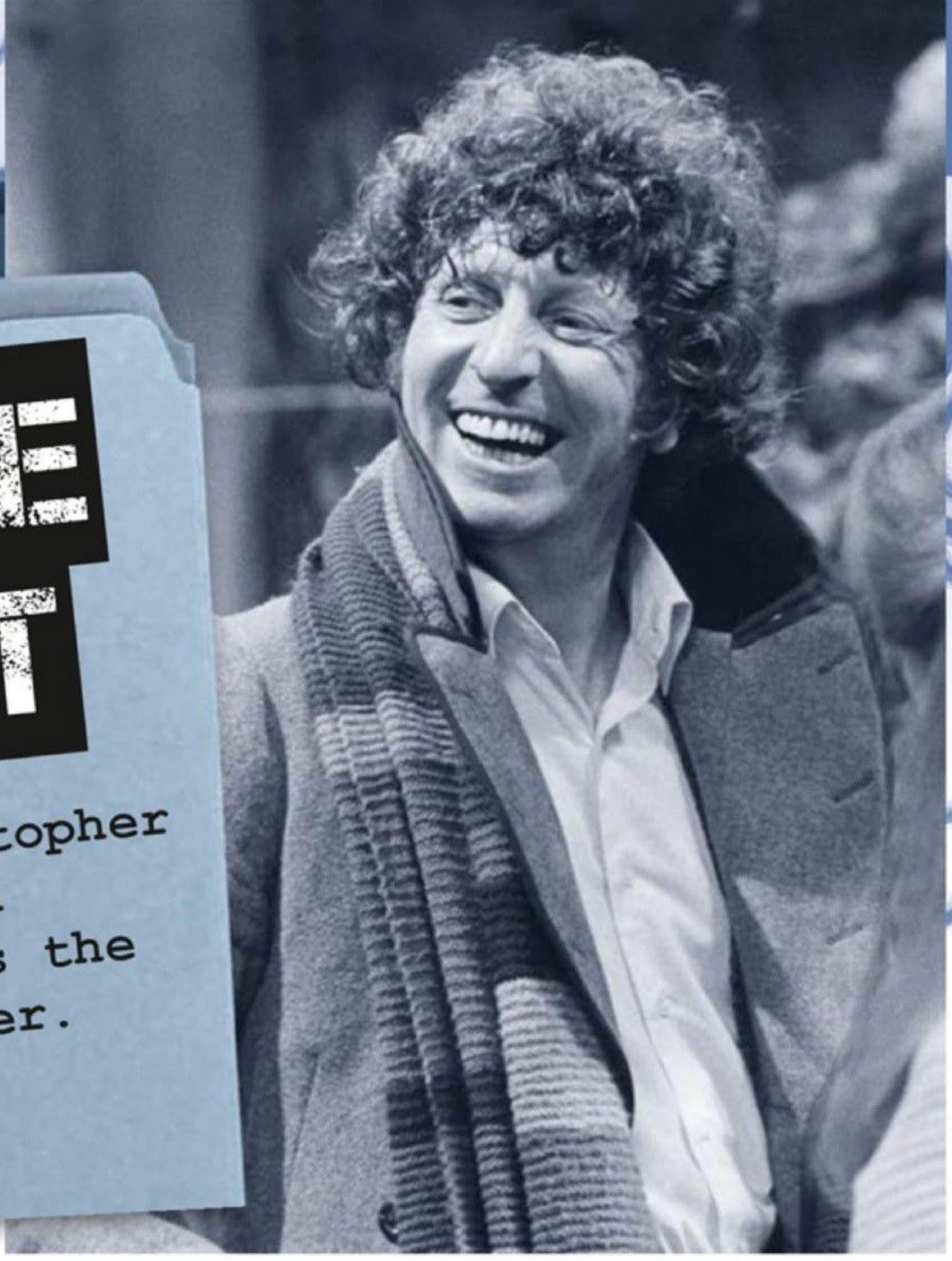
Left and far left: The colour portrait of Barry that was used in the episode, and another shot by photographer Bob Komar.

THE CHRISTOPHER BARRY COLLECTION

THE CREATURE FROM THE PIT

The last *Doctor Who* story that Christopher Barry directed was plagued with difficulties, not least of which was the realisation of its titular monster.

Feature by **JONATHAN MORRIS**



Above: Tom Baker as the Doctor in *The Creature from the Pit* (1979).

Below left: Jacqueline Hill was one of the actresses Christopher Barry considered for the role of Lady Adrasta.

Right inset: Erato, the Tythonian ambassador, with its "appendage shaped like a huge club".

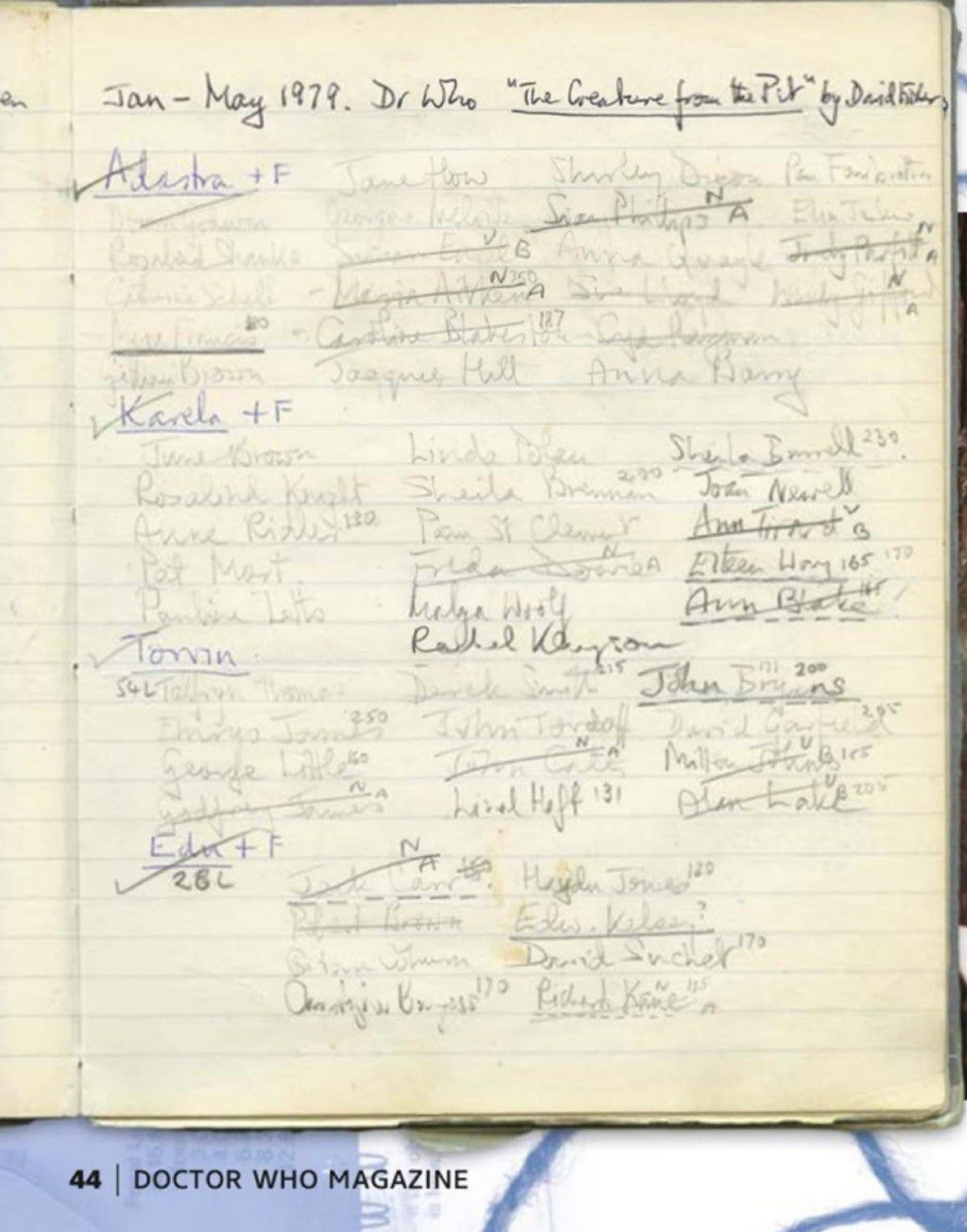
Below right: Recording a scene with Romana (Lalla Ward), Lady Adrasta (Myra Frances), the Doctor and Erato.

It sounds like a *Doctor Who* director's worst nightmare. It's your first day in the studio and you have – very wisely – decided to get the time-consuming shots of the creature out of the way first. The lights are set and you cue the first run-through prior to recording. And then you watch on a monitor as the Doctor is confronted by something that can only be described as entirely inappropriate for Saturday teatime viewing.

Interviewed for **Doctor Who Magazine** in 1991, Christopher Barry recalled that everyone in the studio gallery roared with laughter, with the producer, Graham Williams, saying very firmly: "We can't have that." But by this point there was nothing else to be done. In a memo to Head of Series and Serials Graeme MacDonald, Williams claimed that they'd had to abandon some planned action and reduce the screen-time of the creature to three shots, meaning that a "considerable part of the considerable cost of the operation ended up on the cutting room floor."

However, comparing the camera scripts with the finished programme, there's no evidence of any change of plan. There are no omitted shots of the offending full-size creature and the only abandoned material is of the *model* Tythonian, a scene described in the script so: "We see the monster, or part of it, move down a passage like a huge rubbery tank." (This short scene would have occurred after Organon says, "Here! Wait for me!")

It's also not clear what else the Visual Effects Department could have done. According to the script, "An appendage shaped like a huge club – not a tentacle – slides out of a passageway and



Jan – May 1979. Dr Who "The Creature from the Pit" by David Fisher

Adastra + F Jane How [illegible] [illegible]
[illegible] [illegible] ~~Sian Phillips~~ N A [illegible]
[illegible] ~~[illegible]~~ B [illegible] ~~[illegible]~~ A
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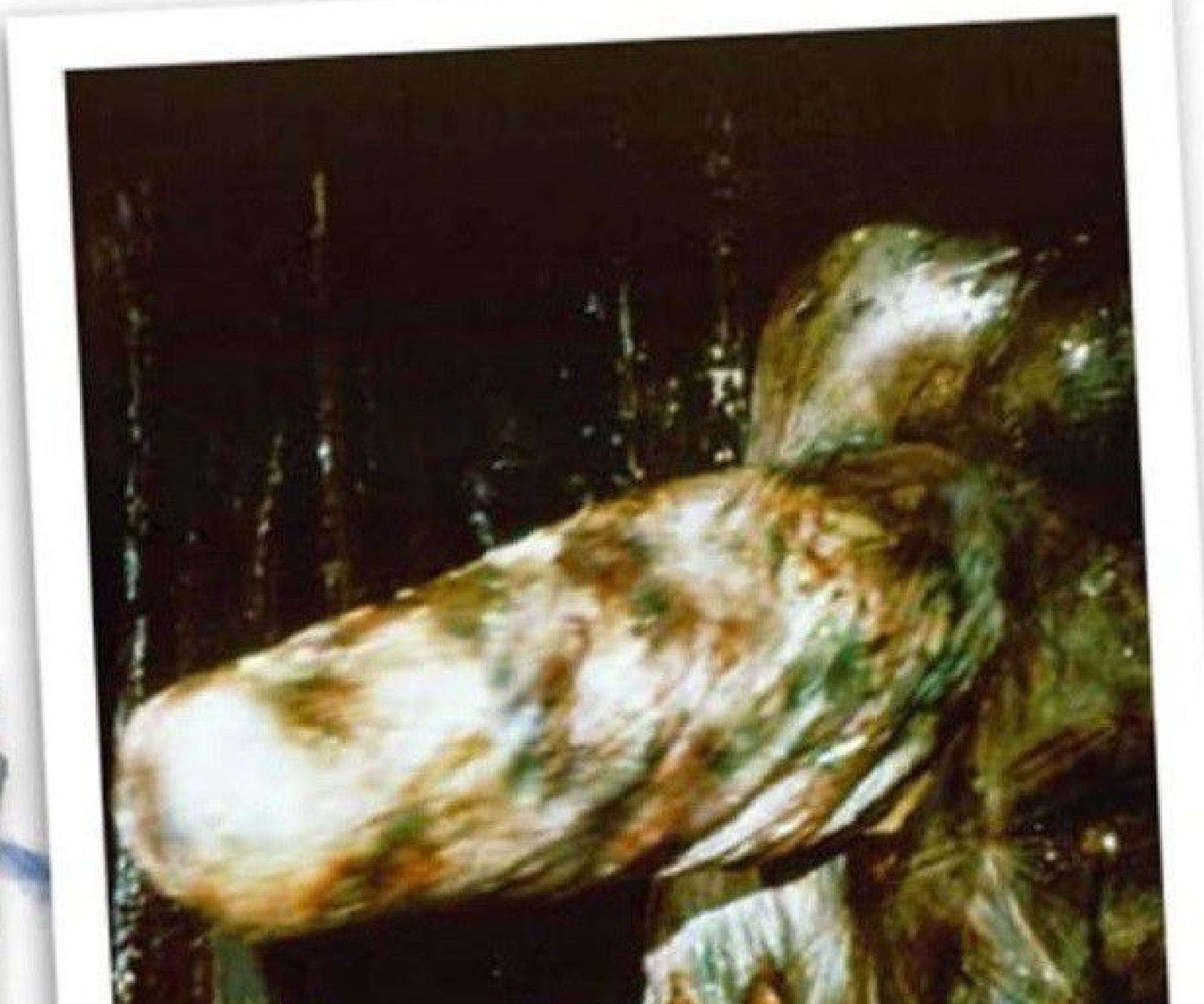
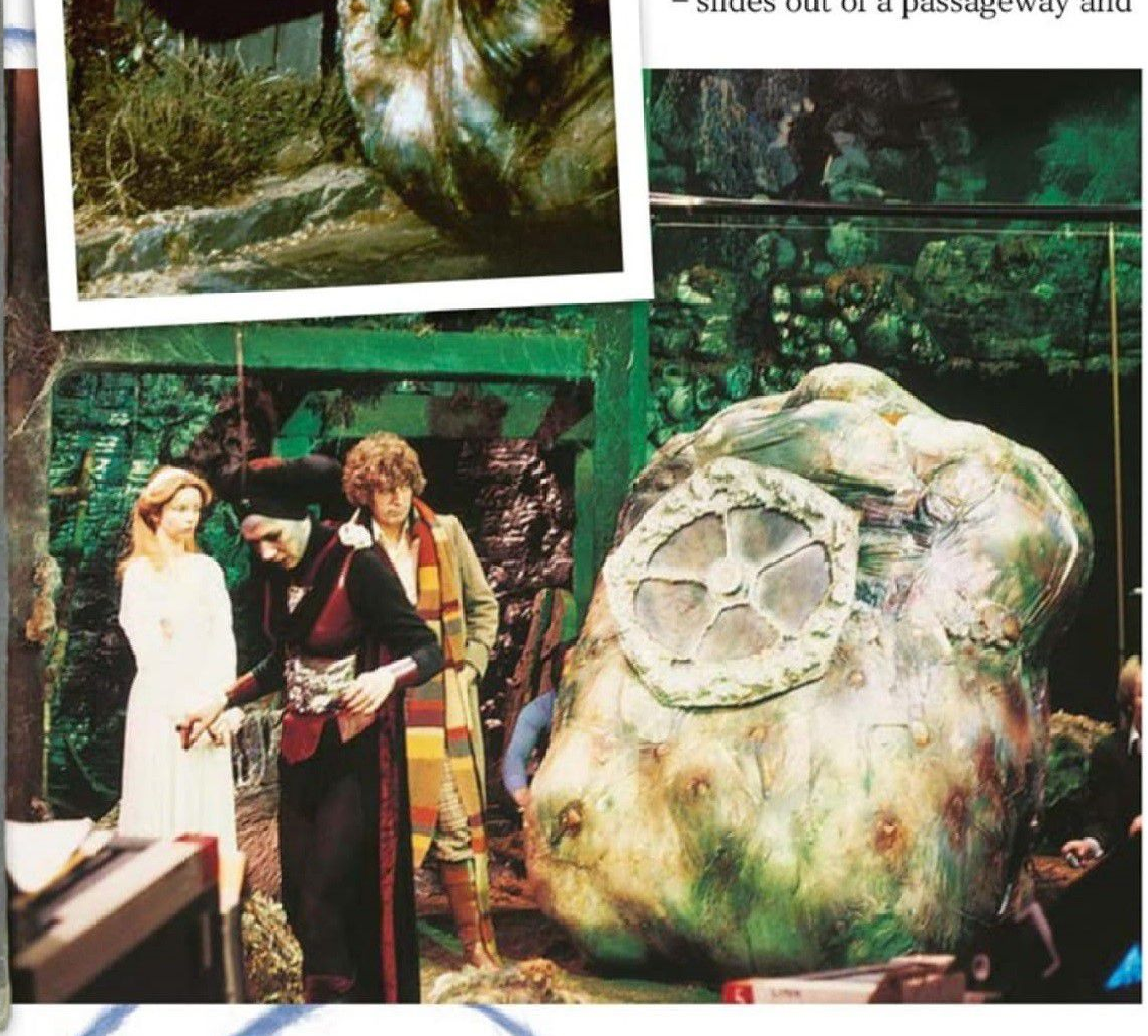
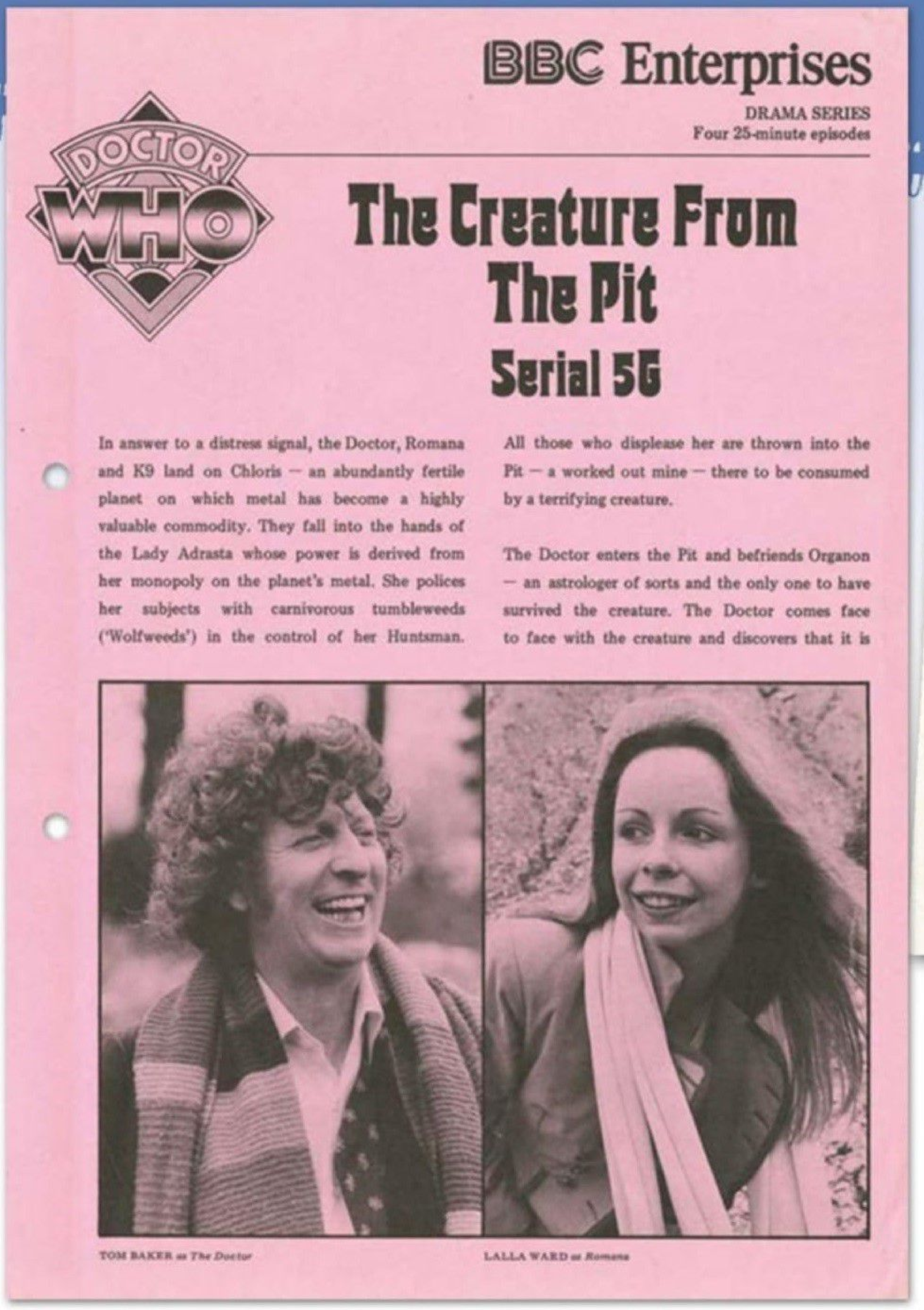
[illegible] 180 ~~[illegible]~~ 187 [illegible]
[illegible] Jacqueline Hill Anna Barry
Karela + F
June Brown Linda Polan Sheila Burrell 230
Rosalind Knight Sheila Brennan 200 Joan Newell
Anne Ridler 130 Pam St Clement ~~Ann Tirard~~ B
Pat Mort ~~[illegible]~~ N A Eileen Way 165 170
Pauline Letts [illegible] ~~Ann Blake~~
Rachel Kempson
Torvin
54L [illegible] 215 John Bryans 171 200
[illegible] 250 John Tordoff David Garfield 295
George Little 160 ~~[illegible]~~ N A ~~Milton Johns~~ B 165
~~[illegible]~~ N A [illegible] 131 ~~Alan Lake~~ B 205
Edu + F
2BL ~~[illegible]~~ N A Haydn Jones 120
~~[illegible]~~ Edw. Kelsey?
[illegible] David Suchet 170
[illegible] 170 Richard Kane N 115 A







BBC Enterprises

DRAMA SERIES
Four 25-minute episodes

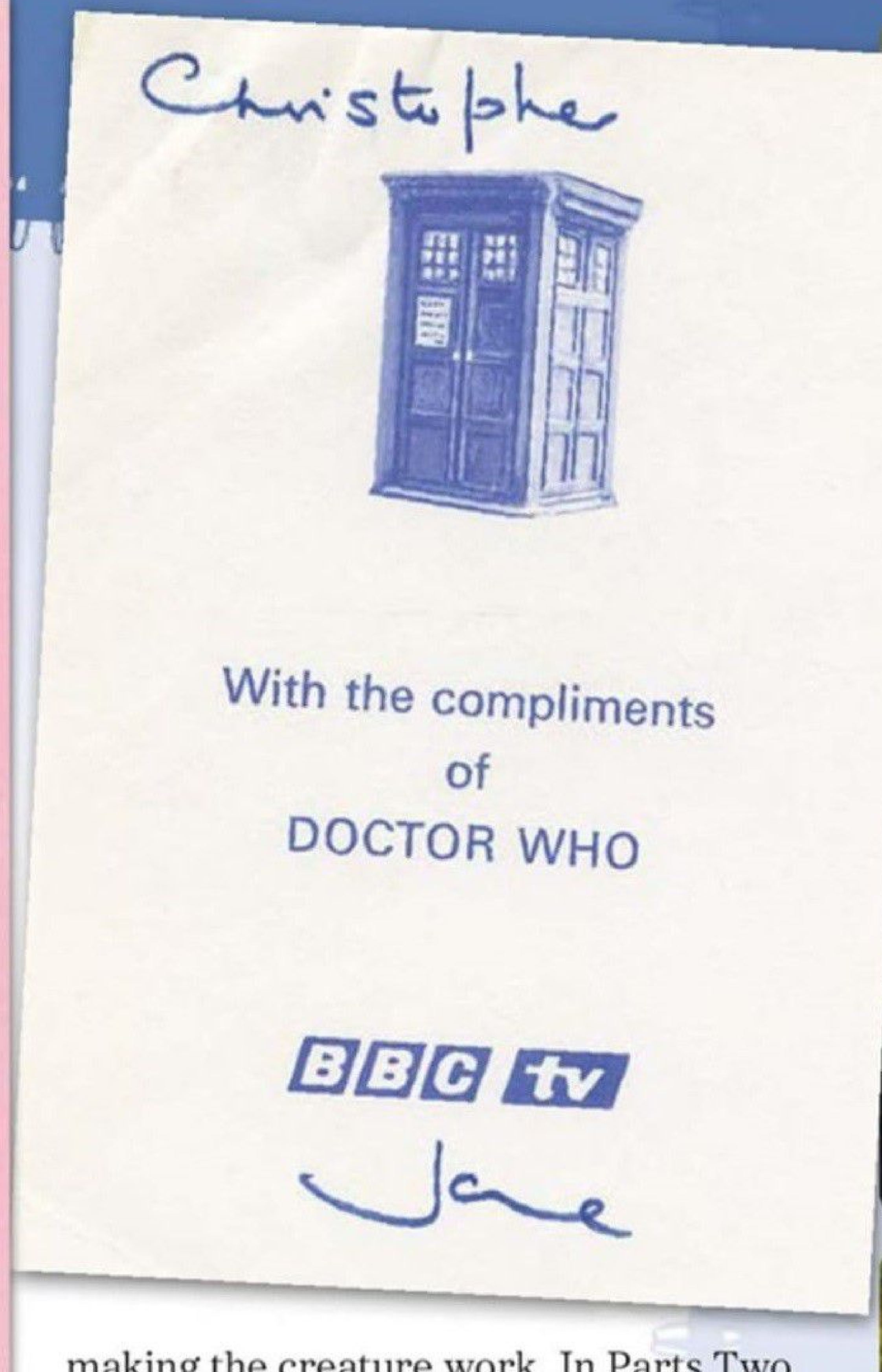
The Creature From The Pit
Serial 5G

In answer to a distress signal, the Doctor, Romana and K9 land on Chloris — an abundantly fertile planet on which metal has become a highly valuable commodity. They fall into the hands of the Lady Adrasta whose power is derived from her monopoly on the planet's metal. She polices her subjects with carnivorous tumbleweeds ('Wolfweeds') in the control of her Huntsman. All those who displease her are thrown into the Pit — a worked out mine — there to be consumed by a terrifying creature.

The Doctor enters the Pit and befriends Organon — an astrologer of sorts and the only one to have survived the creature. The Doctor comes face to face with the creature and discovers that it is

TOM BAKER as *The Doctor*

LALLA WARD as *Romana*

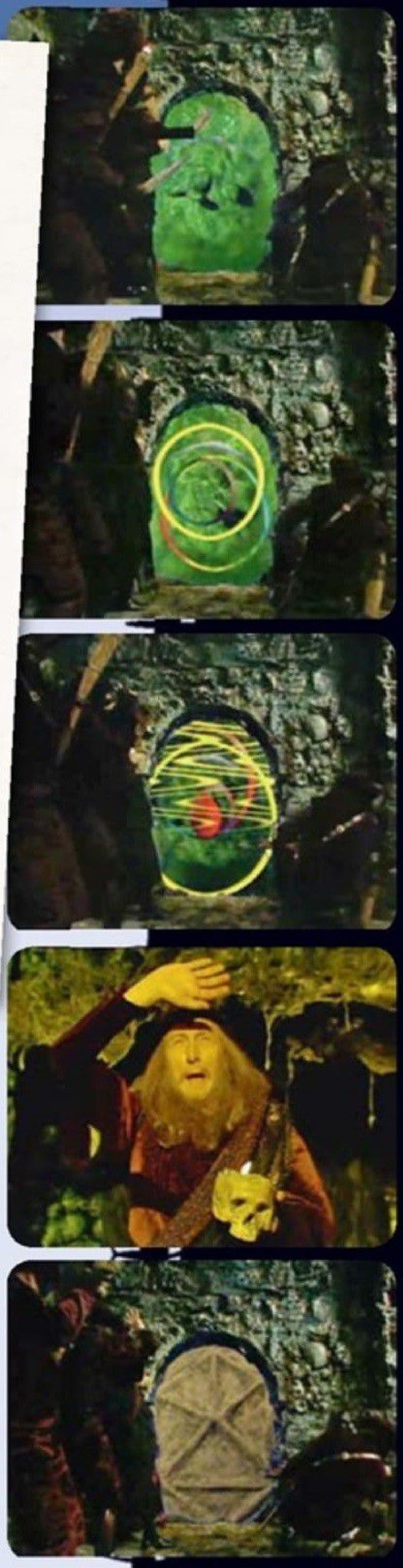


Christopher

With the compliments
of
DOCTOR WHO

BBC tv

Jane



"We see the monster, or part of it, move down a passage like a huge rubbery tank."

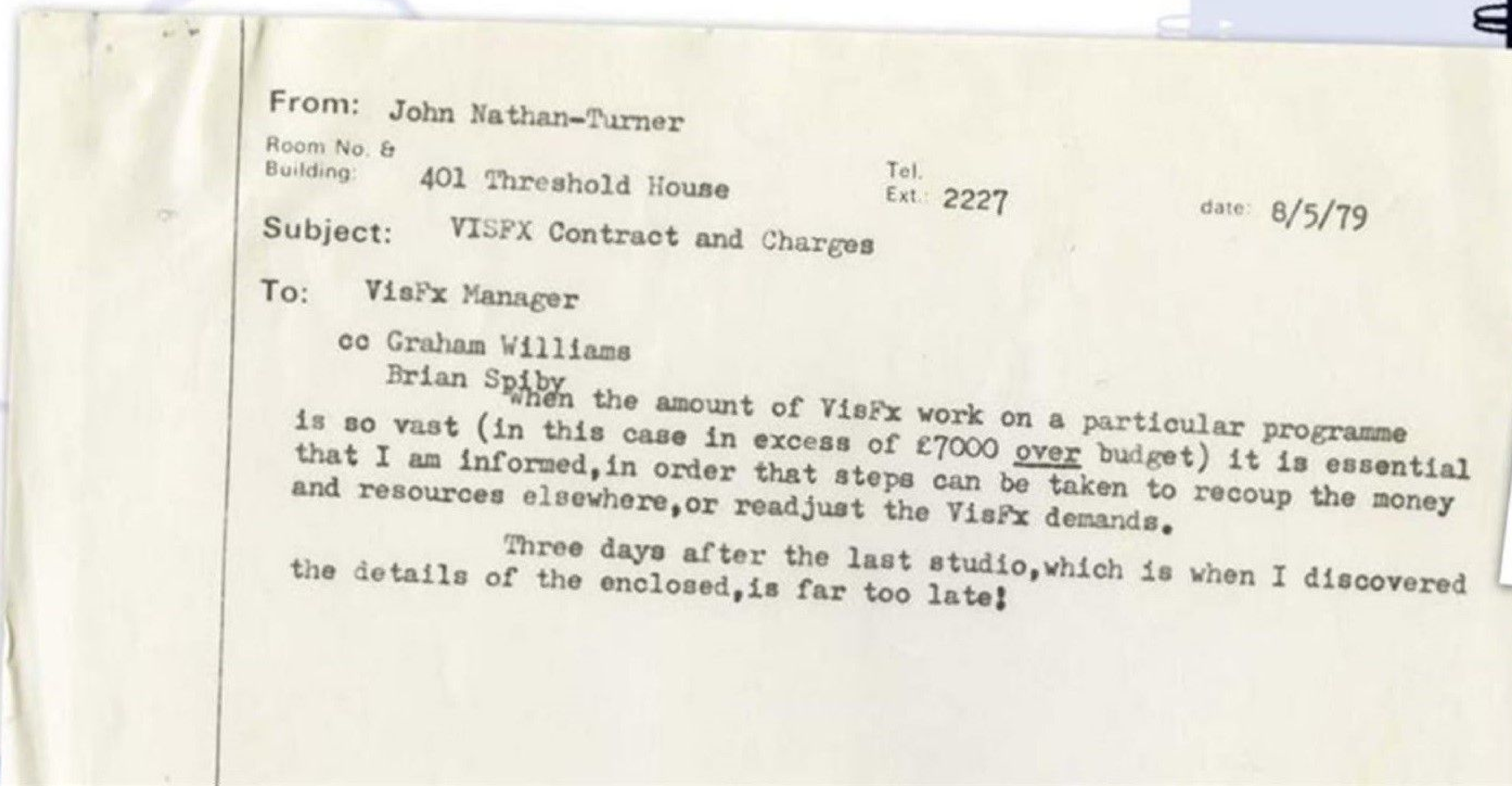
gropes around where the Doctor had stood." And that's pretty much what the Visual Effects Department delivered. They can't really be blamed for following the script. The same is true for the creature's second appearance, where it "is thrust into the narrow passage and feels its way towards the Doctor." For the scene to make sense, it had to have some sort of mobile appendage to react to the flame of Organon's lamp.

For the second studio session, ten days later, the full-size monster was reworked so it had *two* extremities, less likely to elicit mirth – a claw and a nozzle-like protuberance, as the script for the third episode stipulated that it needed to be able to "seize the Doctor round the throat" and draw a shield on the cave wall. However, the flaccid nature of the pseudopodia, and Tom Baker's mischievous decision to blow down the nozzle-like protuberance as though it was a speaking tube, meant that the creature remained a source of amusement. (In the script the Doctor puts his head against the creature, closes his eyes and concentrates, in the manner of *Star Trek*'s Mr Spock performing a 'mind-meld'.)

It must have been particularly frustrating for Christopher Barry, as he'd put a lot of thought and effort into making the creature work. In Parts Two and Three there are numerous shots where he combines the full-size prop with a shot of the model, the superimposition of one green blob over another creating a suitably amorphous effect. There's an effective and technically ambitious shot at the beginning of Part Three where the Tythonian seals a cave with a door. To achieve this shot Barry used CSO (Colour Separation Overlay) to combine a model and a full-size prop with live action and electronically generated effects, requiring not one but *two* passes of 'roll back and mix'; the finished shot is a recording mixed with an earlier recording mixed with an earlier recording.

The shots of the model Tythonian are also hard to fault, with Barry taking some pride in the view of it in its 'magic cave'. It's a tribute to his skills and those of the Visual Effects team that they produced something that, in the script, you would think was impossible to achieve. There, it's described as something "huge and shapeless" which overflows "from various galleries" and which is capable of lunging and rolling at people. If that weren't demanding enough, at one point the script specifies that this gigantic gelatinous blob should suddenly start to "act nervously". You can just imagine the groans from the Visual Effects team when they read that. "It's a huge, shapeless, rubbery blob… and we're supposed to make it *emote?*"

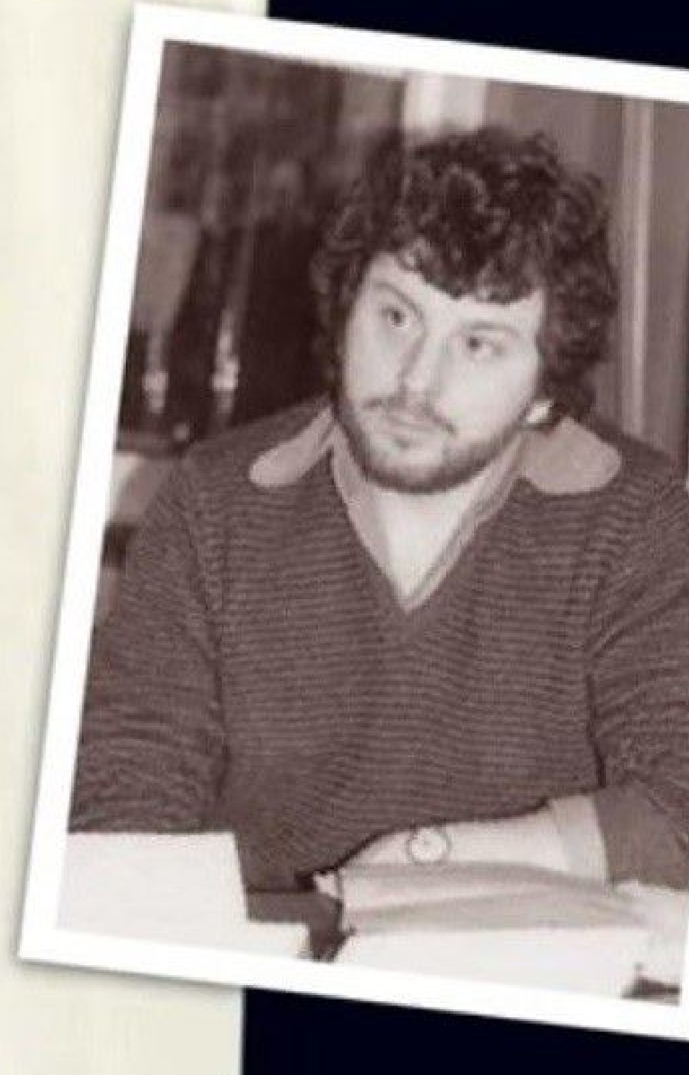
But, unfortunately, the creature would always be judged on its risible first appearance; as Barry later observed, "The monster is such an important part of a *Doctor Who* plot that, if it fails, the whole serial tends to be ruined." It's a pity that, as far as he was concerned, Barry's association with *Doctor Who* ended on a sour note, and that one effect should mar what was otherwise a highly accomplished and lavish-looking production. **DWM**



From: John Nathan-Turner
Room No. & Building: 401 Threshold House
Tel. Ext: 2227
date: 8/5/79
Subject: VISFX Contract and Charges
To: VisFx Manager
cc Graham Williams
Brian Spiby

When the amount of VisFx work on a particular programme is so vast (in this case in excess of £7000 over budget) it is essential that I am informed, in order that steps can be taken to recoup the money and resources elsewhere, or readjust the VisFx demands.

Three days after the last studio, which is when I discovered the details of the enclosed, is far too late!



Above left: Barry kept this BBC Enterprises synopsis.

Above centre: The compliments slip that accompanied producer Graham Williams' damning report on the serial's visual effects.

Above right: The complex CSO effects sequence at the beginning of Part Three.

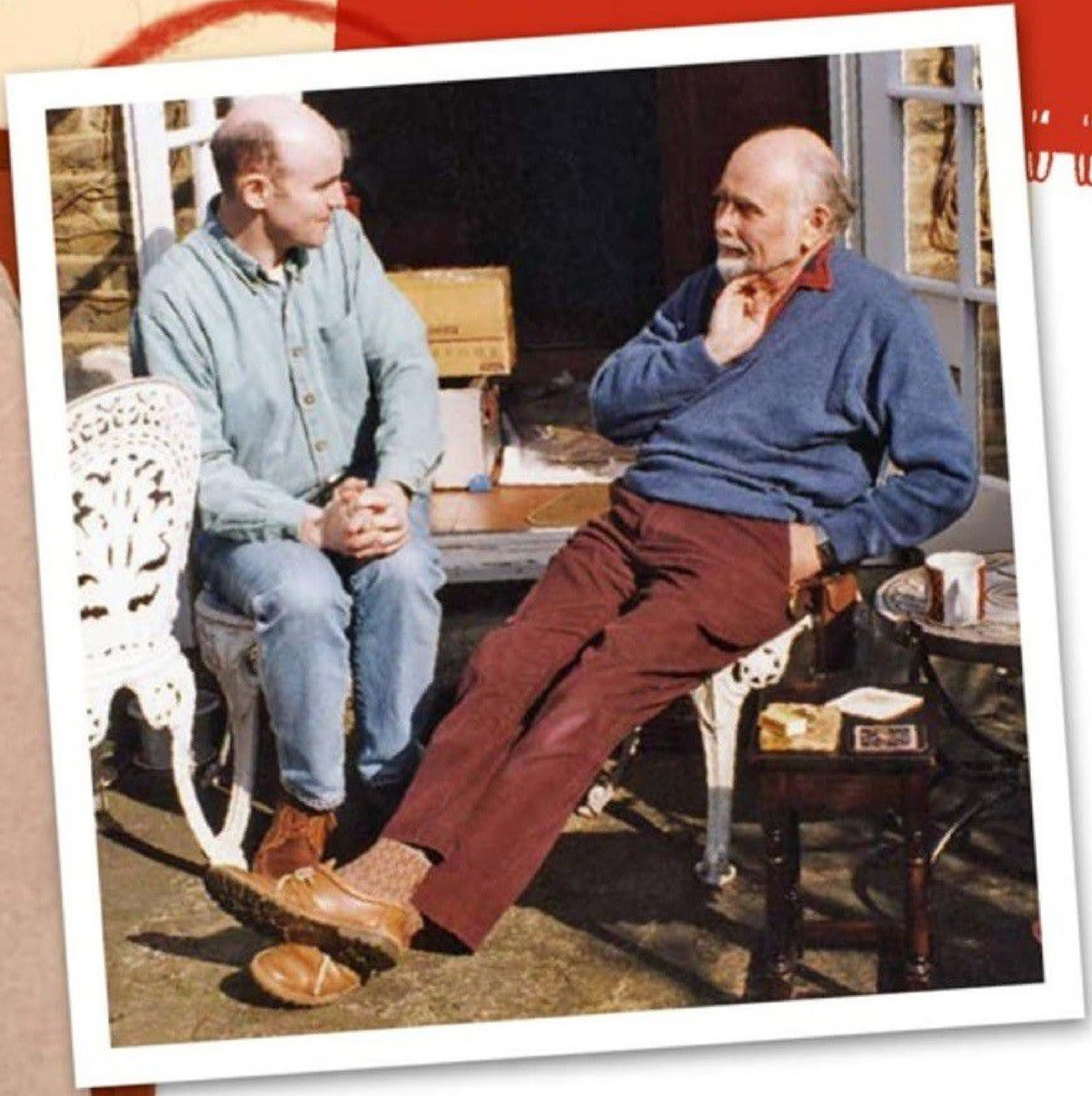
Below and inset: A shirty memo from production unit manager John Nathan-Turner (pictured) regarding the huge overspend on the story's visual effects.

Photo © Jeremy Bentham.

DOWNTIME

Christopher Barry revisited the world of *Doctor Who* with *Downtime*, an independent production first released on video in 1995. The story's writer, Marc Platt, has fond memories of working with the director.

Interview by **SIMON GUERRIER**



Above: Marc Platt visited Christopher Barry at home to discuss the script for *Downtime* (1995).

Right inset: Recording a scene with Victoria (Deborah Watling) and the Brigadier (Nicholas Courtney); and Platt's letter about Jonathan Miller's *Alice in Wonderland*.

Below left: A Yeti looms over a pyramid of control spheres.

Below centre: A storyboard from the production.

Below right: The final page of Barry's editing script.

Photos © Robin Prichard/ TTL Productions.

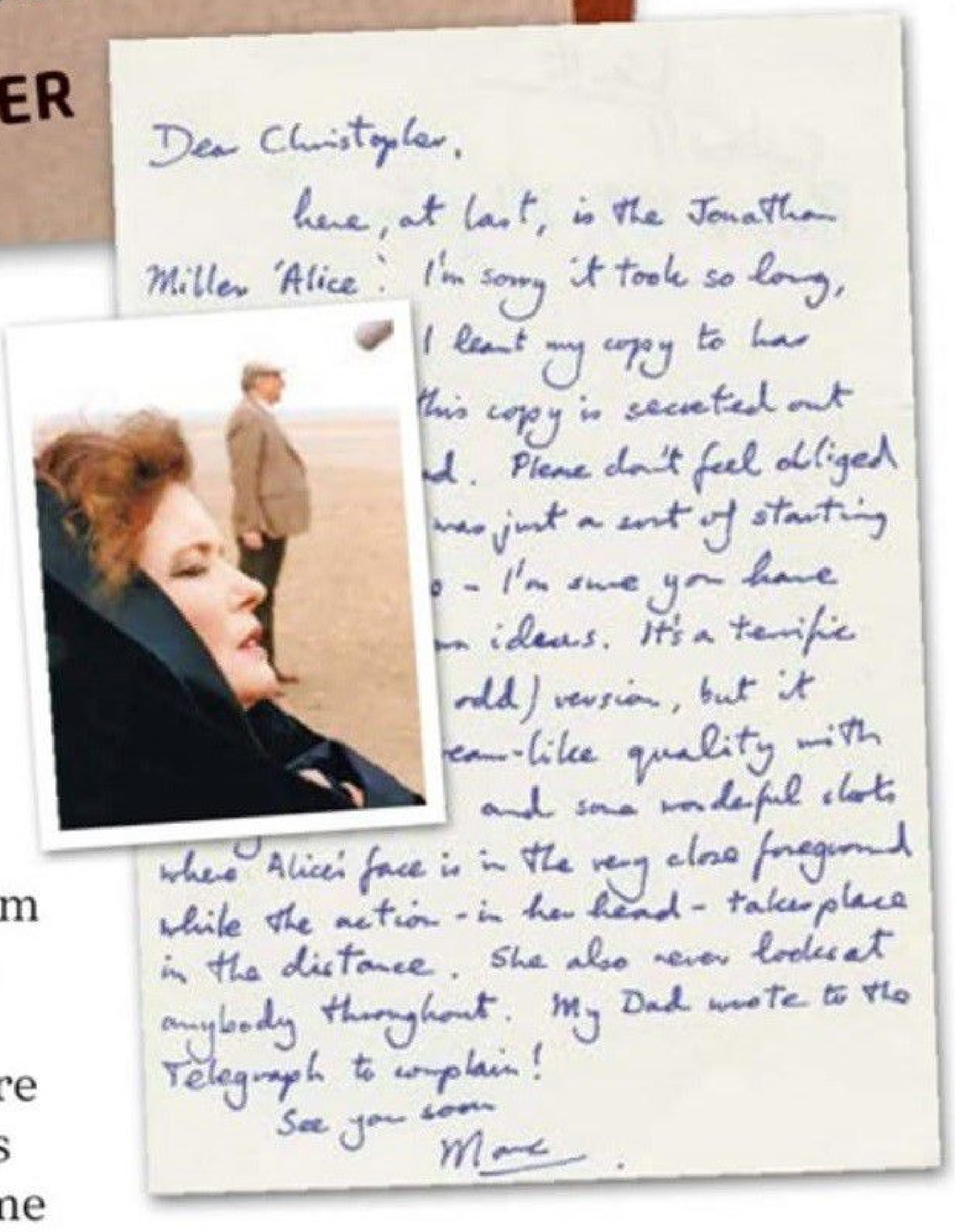
As Christopher Barry prepared to direct *Downtime*, he invited its writer, Marc Platt, to his home to discuss the script. "I was quite nervous," says Marc. "We'd not met before and I was in awe of him and his work. But I arrived at his beautiful house, just outside Banbury, and his wife Venice immediately said, 'Oh, I'm so glad you're here – we need an opinion on these photographs.' It was pictures of a trip they'd made to the Himalayas or Nepal. There was a link to the plot of *Downtime*, but it was really a clever move by both of them to put me immediately at ease."

Having broken the ice, the director and writer turned to the script. "It was all very practical, focused on how he would shoot things," says Marc. "We talked about the Brigadier's dream sequences and I suggested something I'd seen in Jonathan Miller's version of *Alice in Wonderland* [1966] with people approaching in faded jump-cuts. He liked that. He was keen on using mirrors and reflections as much as possible – the Brigadier [Nicolas Courtney] seeing a Yeti reflecting in a windscreen, tricks like that."

They didn't always agree. "Chris had this idea that at the end of the story, Victoria [Deborah Watling] should disappear, literally fading away like the TARDIS."

What, and kill off the much-loved companion? "Yes! I mean, it's visually dramatic and visual – that's the kind of thing he was looking at – but I had to explain it wasn't quite what we had in mind. Even so, we had a lovely day working on the script together and then pottered round his garden, which had this wonderful view across the Cotswolds. I remember he'd been trying his hand at topiary. And he was fascinating to talk to: he'd worked with more or less everybody."

After that, Marc next saw Christopher on the shoot itself. "He was very disciplined and thorough, and knew exactly what he wanted. But he was also working on his feet all the time, ready to take advantage of possibilities as they presented themselves. We stayed in touch after *Downtime* – we always sent each other Christmas cards. And I'd see him at conventions. You think of all those people he worked with, but he always remembered who I was. Chris was just a very nice person who I began to think of as a friend." **DWM**

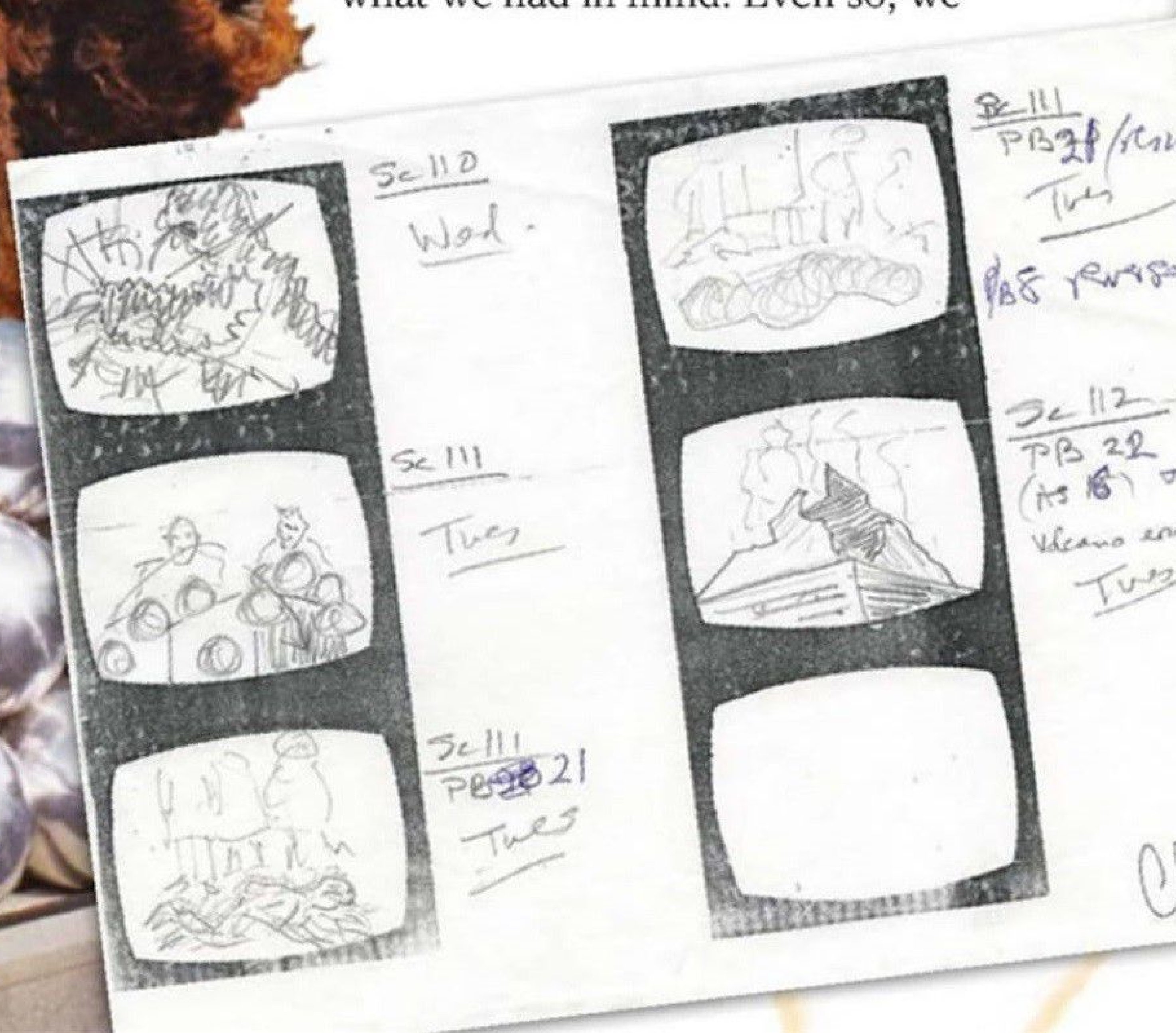


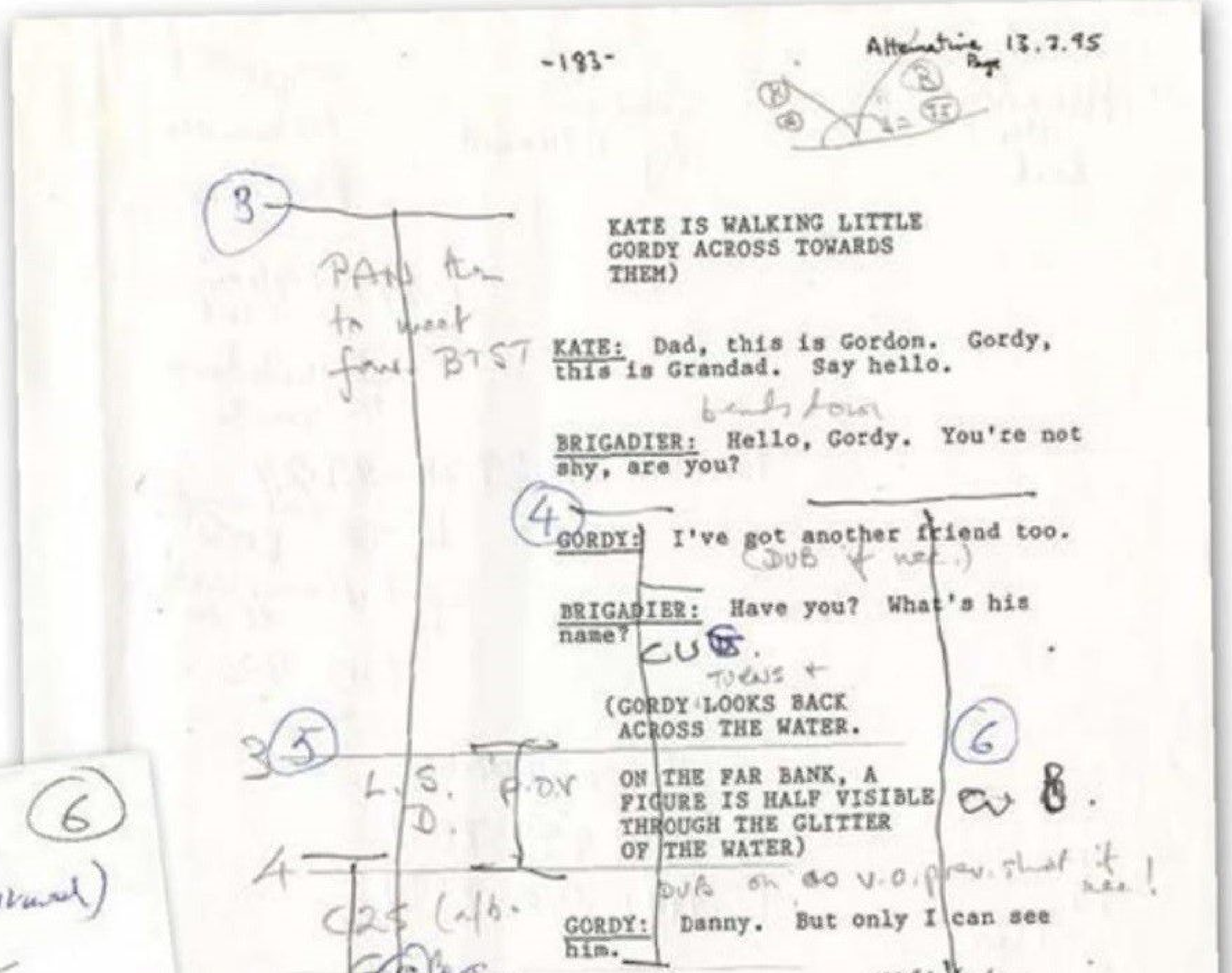
Dear Christopher,

here, at last, is the Jonathan Miller 'Alice'. I'm sorry it took so long, I lent my copy to [illegible] this copy is secreted out [illegible]d. Please don't feel obliged [illegible] was just a sort of starting [illegible] – I'm sure you have [illegible] ideas. It's a terrific [illegible] odd) version, but it [illegible]eam-like quality with [illegible] and some wonderful shots where Alice's face is in the very close foreground while the action – in her head – takes place in the distance. She also never looks at anybody throughout. My Dad wrote to the Telegraph to complain!

See you soon

Marc





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Alternative Page 13.7.95

KATE IS WALKING LITTLE GORDY ACROSS TOWARDS THEM)

KATE: Dad, this is Gordon. Gordy, this is Grandad. Say hello.

BRIGADIER: Hello, Gordy. You're not shy, are you?

GORDY: I've got another friend too.

BRIGADIER: Have you? What's his name?

(GORDY LOOKS BACK ACROSS THE WATER.

ON THE FAR BANK, A FIGURE IS HALF VISIBLE THROUGH THE GLITTER OF THE WATER)

GORDY: Danny. But only I can see him.

BRIGADIER: (SQUINTING UP THE BANK) Oho. You'd better tell me all about him.

(HE SMILES AT KATE BEFORE WALKING ON WITH GORDY)

SARAH: I'm ravenous. Fancy sending out for pizza?

KATE: Or a ~~chinese~~ CURRY? I think I'd rather have a ~~curry~~ PINT.

MAKE IT A CUP OF TEA & END

SARAH: You're on.

MUSIC 65.50

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Pyramid

INSERT

END TITLES

P/B 23

AS 9/16

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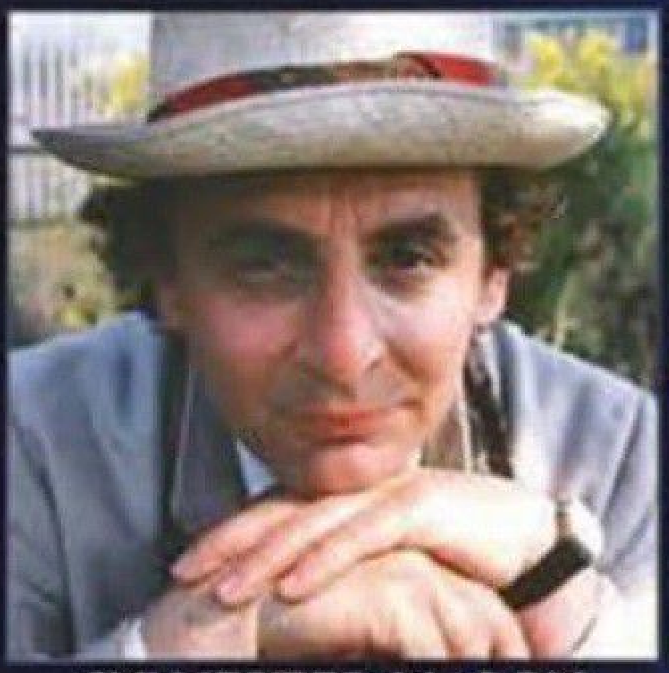
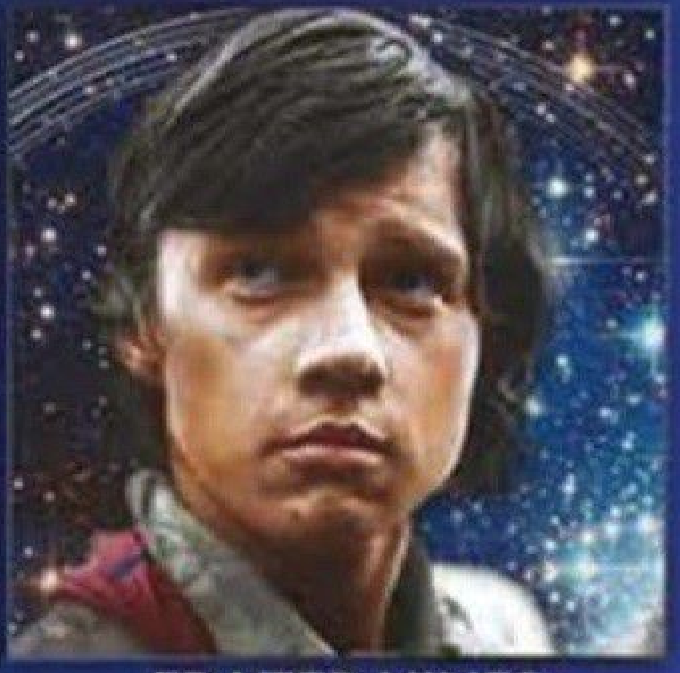

SYLVESTER McCOY
THE 7TH DOCTOR

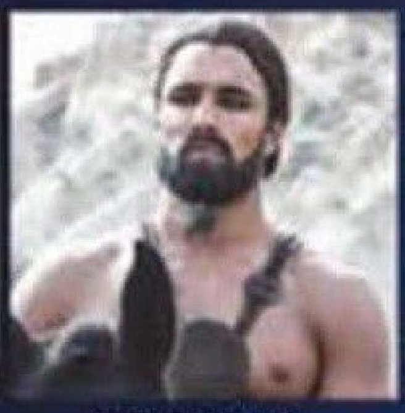
JOHN LEESON
K-9


FRAZER HINES
JAMIE

ANGELA BRUCE
BRIG. WINIFRED BAMBERA

RICHARD FRANKLIN
CAPTAIN YATES

ALICE KRIGE

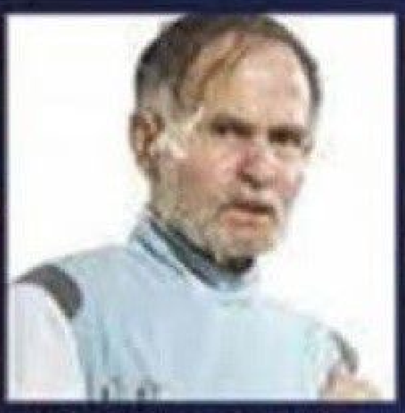

STAZ NAIR

VLADIMIR FURDIK

MICHAEL CARTER

HARRY MELLING

GUY SINER


WESTON GAVIN

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MARTIN BOA MANSOUR

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JO GRANT

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ACE

JOHN LEVENE
SGT BENTON

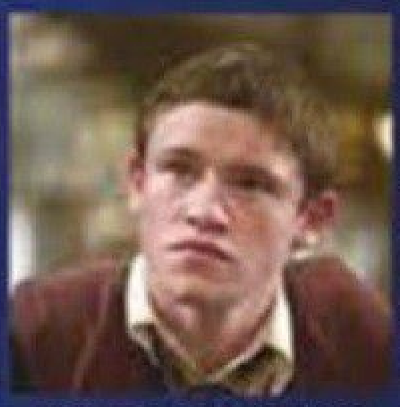
GARRICK HAGON
ABRAHAM:
A TOWN CALLED MERCY

GEOFFREY BEEVERS
MELKUR: THE KEEPER OF TRAKEN
PVT. JOHNSON: AMBASSADORS OF DEATH

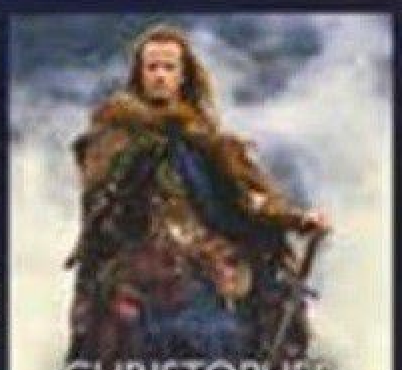
SARAH SUTTON
NYSSA

GEORGE RUBICEK

AFSHAN AZAD


DEVON MURRAY

GEMMA WHELAN


CHRISTOPHER LAMBERT

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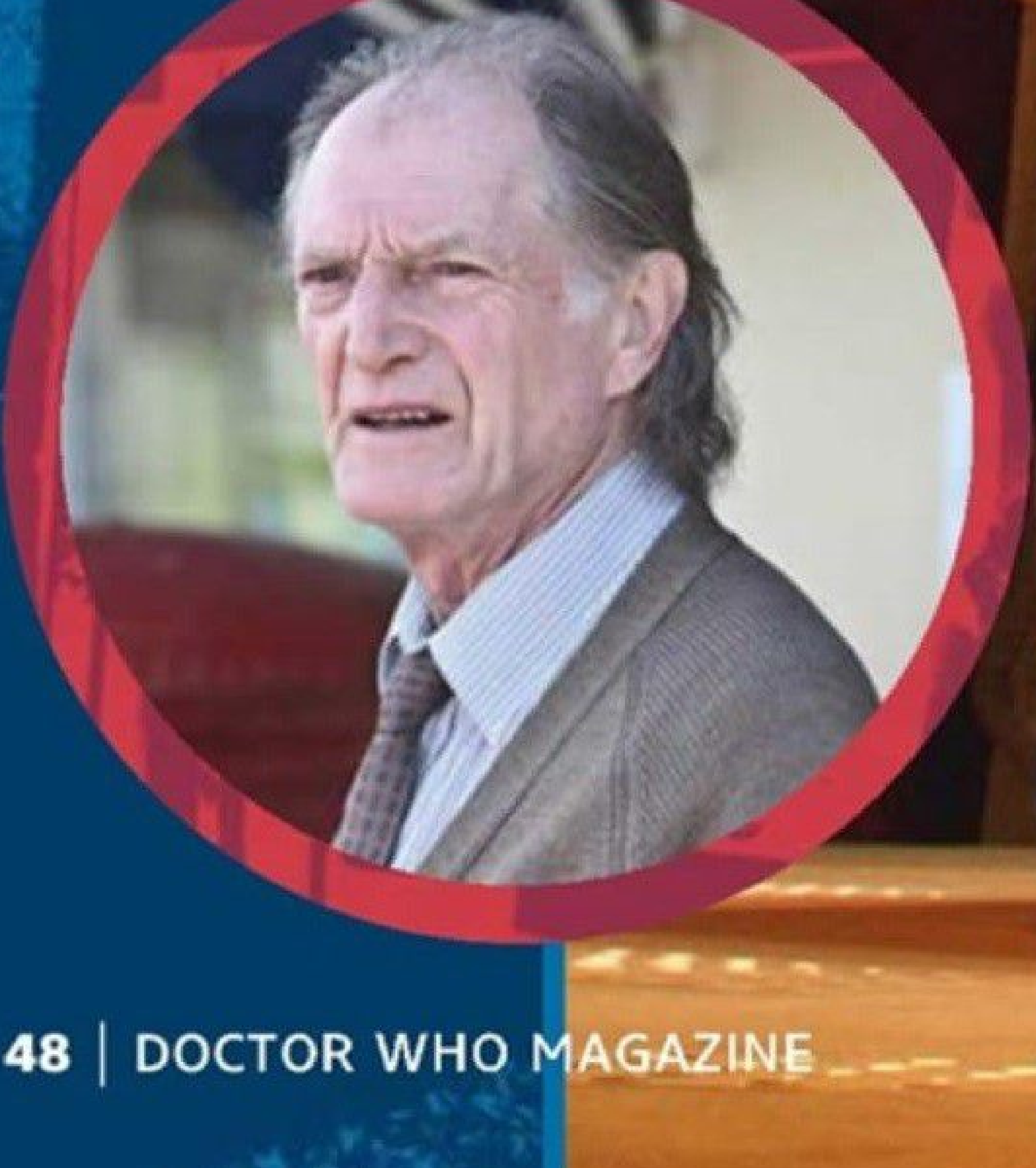
OUT OF THE TARDIS

David Bradley

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

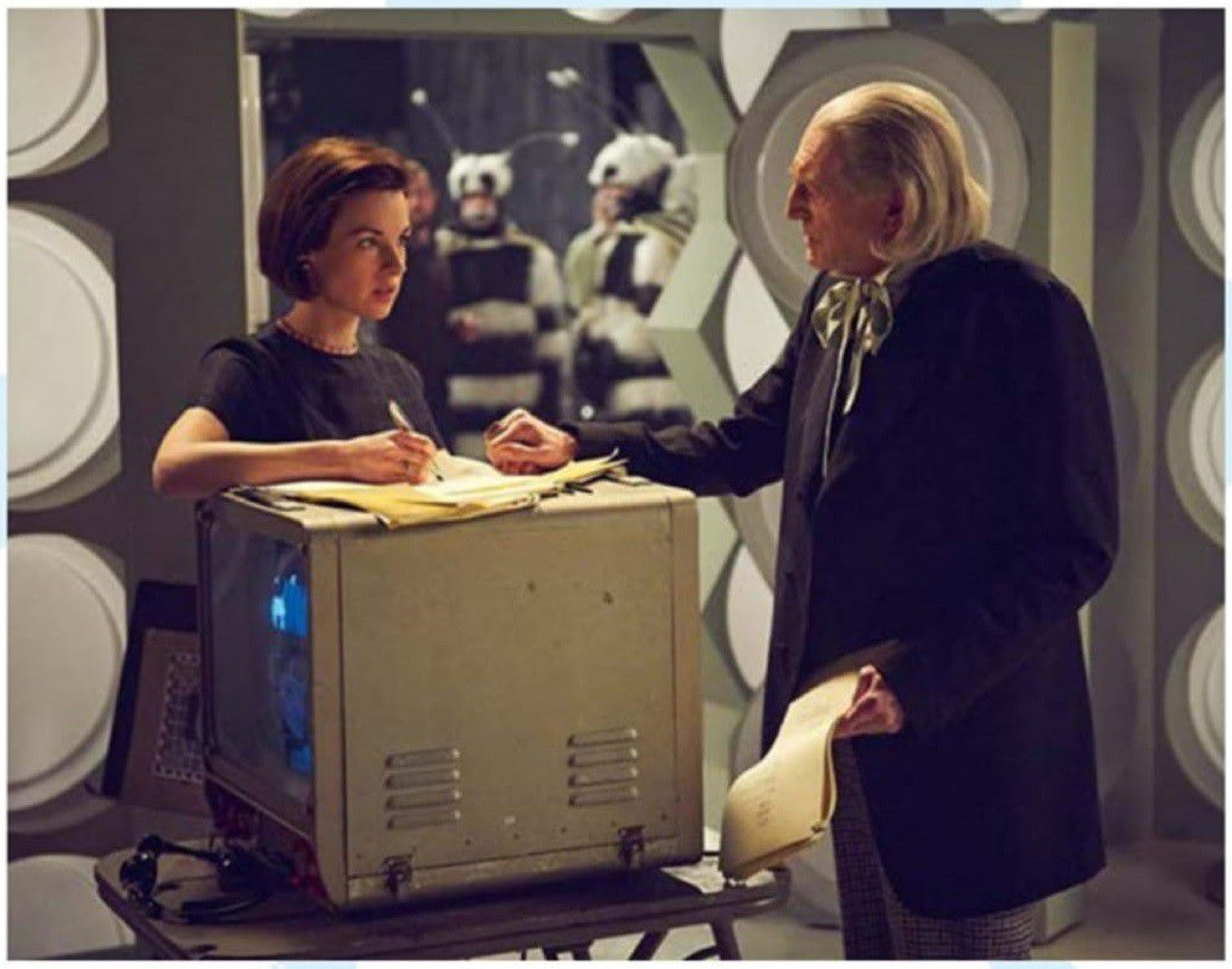
Interview by **EMILY COOK**

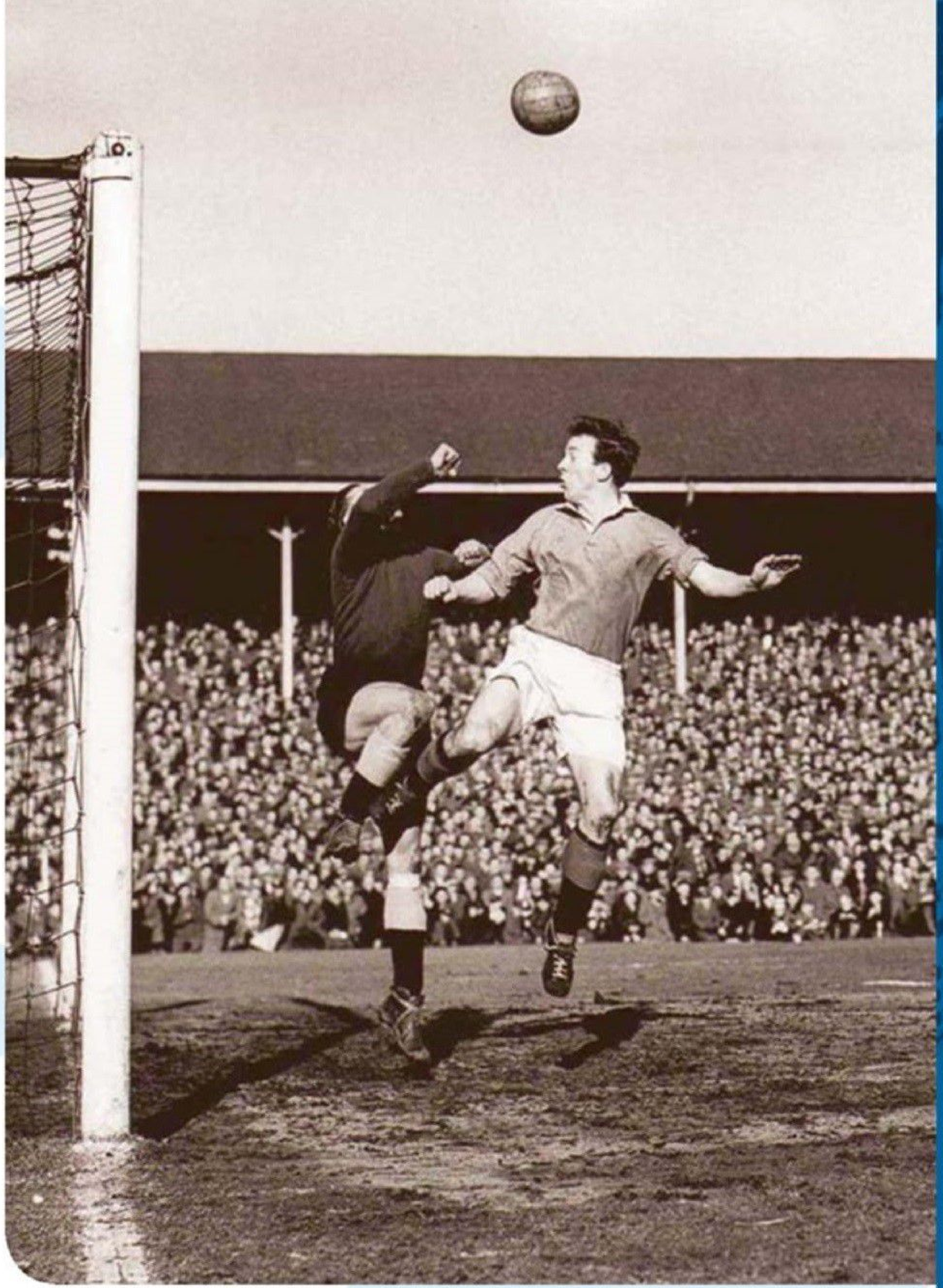
POLICE PUBLIC CALL BOX



Left: "Lucky dip!" David Bradley with **DWM**'s TARDIS tin.

Far left: David as Solomon in *Dinosaurs on a Spaceship* (2012) and as Jack Marshall in the first series of *Broadchurch* (2013).

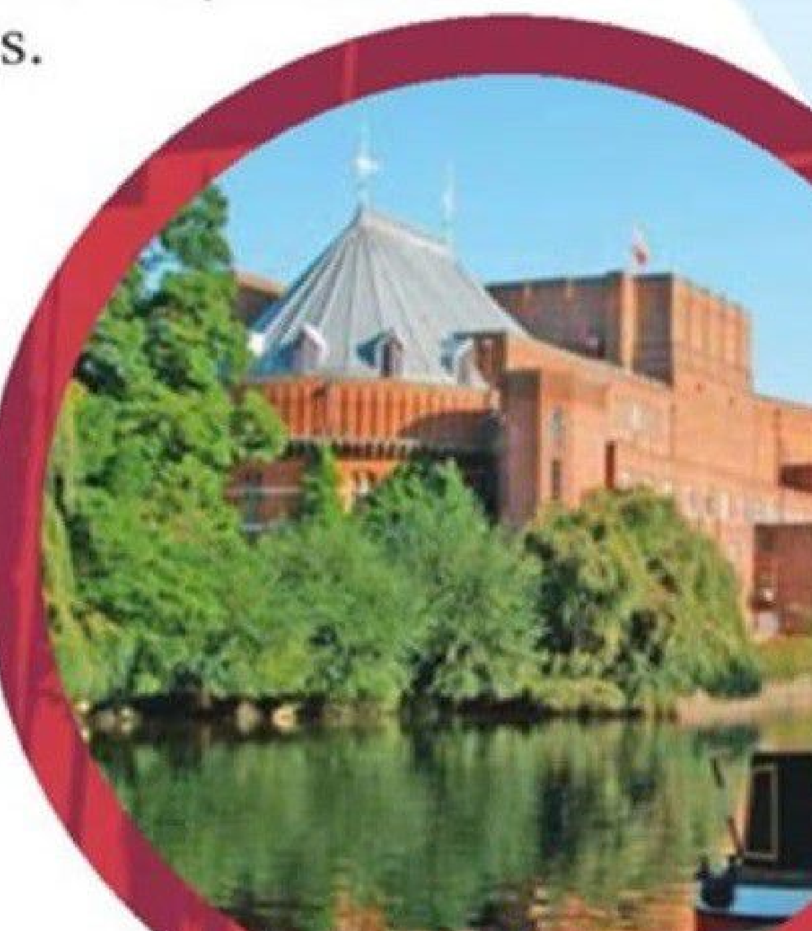




Technically speaking, Jodie Whittaker is not the first Doctor to come from Yorkshire. "That's right," says the BAFTA-winning actor David Bradley. "*Technically* it was me."

David, who portrayed the First Doctor in 2017's *Twice Upon a Time* and William Hartnell in the 50th anniversary drama *An Adventure in Space and Time* (2013), was born in York. However, his natural Yorkshire accent is not often heard in his work.

"I don't get a chance to use it very much," he says. "I love doing accents. I'm good at some, hopeless at others. I've done stuff in Geordie, and a lot of my parts have been cockney, like Filch in *Harry Potter*... [cockney accent:] 'e talks li'e tha' all the time. I love Brummie... [Brummie accent:] although I've never bin asked to do it, ya know, it's not tha most attractive accent.



> **"I grew to love and appreciate language through a love of Shakespeare."**

"But I love the fact that Jodie's a Yorkshire lass and she plays it for all it's worth."

David's first *Doctor Who* stint came in 2012 when he played pirate trader Solomon in *Dinosaurs on a Spaceship*. "I've got Chris Chibnall to thank for that," David points out. "I owe him for *Broadchurch* too." David was Jack Marshall in the first series of Chibnall's crime drama in 2013. "Someone reminded me recently that when we did *Broadchurch* there were three Doctors in one series: myself, David Tennant and Jodie. But we didn't know then."

Is David still in touch with his *Broadchurch* co-stars? "The last time I saw Jodie was at the BAFTAs for *Broadchurch* [in 2014, when David won Best Supporting Actor]." And Chris? "I got a text from him last weekend actually. I was at Wembley Stadium to watch my team, Aston Villa, and they won [the championship play-off final] so he sent me a nice message. Then when Liverpool won [the Champions League] a couple of nights ago – he's a Liverpool fan, so I sent him a message. That was the first time we'd been in touch for a long time. I hope it won't be the last."

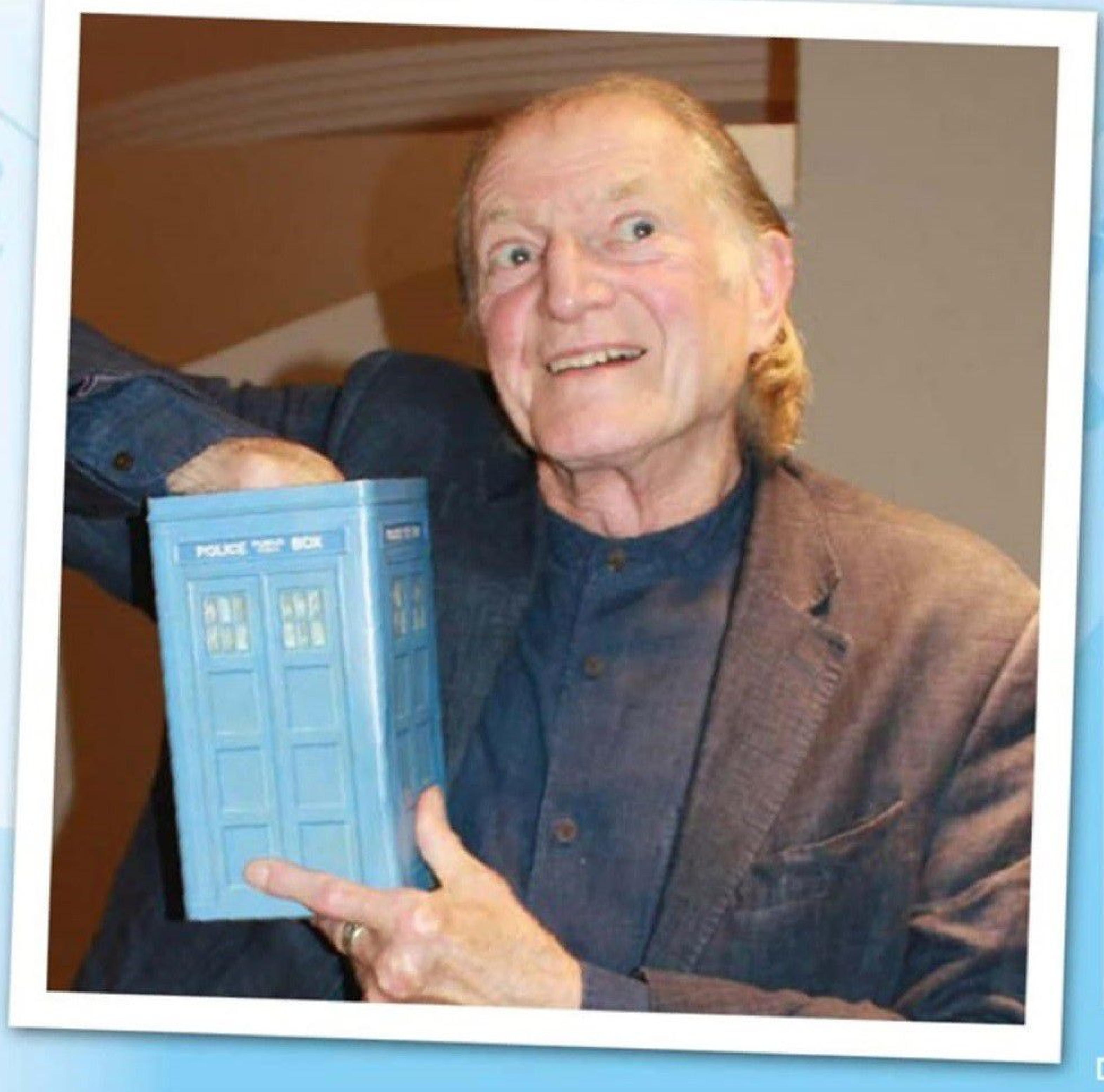
Doctor Who Magazine is spending an afternoon with David at the Arden Hotel in Stratford-upon-Avon. The Royal Shakespeare Theatre is just opposite, which is fitting as it was Shakespeare that initially inspired David as a budding young actor. "I'd joined the youth club and had a script thrust into my hand," he recalls. "This was at the age of about 16, having never read a book of any kind. I just read comics, *Dandy* and *Beano*, back in the 50s. I didn't know what the script was or what it meant, but I liked saying it. I grew to love and appreciate language through a love of Shakespeare. So to get into the Royal Shakespeare Company in 1977 was something I'd always dreamed of."

With such a rich and long-established career as David's, we're using the TARDIS tin to help shed some new light on one of Britain's best-loved character actors.

"Lucky dip!" says David, opening the tin. "I've won a bottle of wine!"

Did you have a childhood hero?

He was a centre-forward for York City called Arthur Bottom. He was a cheeky, modern lad. Nowadays he'd probably get sent off quite a bit because he was always a bit gobby. But he was our Number 9 – a striker, the hero – and everybody loved Arthur Bottom. We never thought for a moment, "What a funny, daft name for a footballer." He was Arthur Bottom so it didn't matter. I saw an article recently where Vince Cable, who's the leader of the Lib Dems, said his boyhood hero was Arthur Bottom. I met him at a reception at the Foreign Office a couple of years ago and I told him we shared a boyhood hero. →



Top left: Jessica Raine as Verity Lambert and David as William Hartnell in 2013's *An Adventure in Space and Time*.

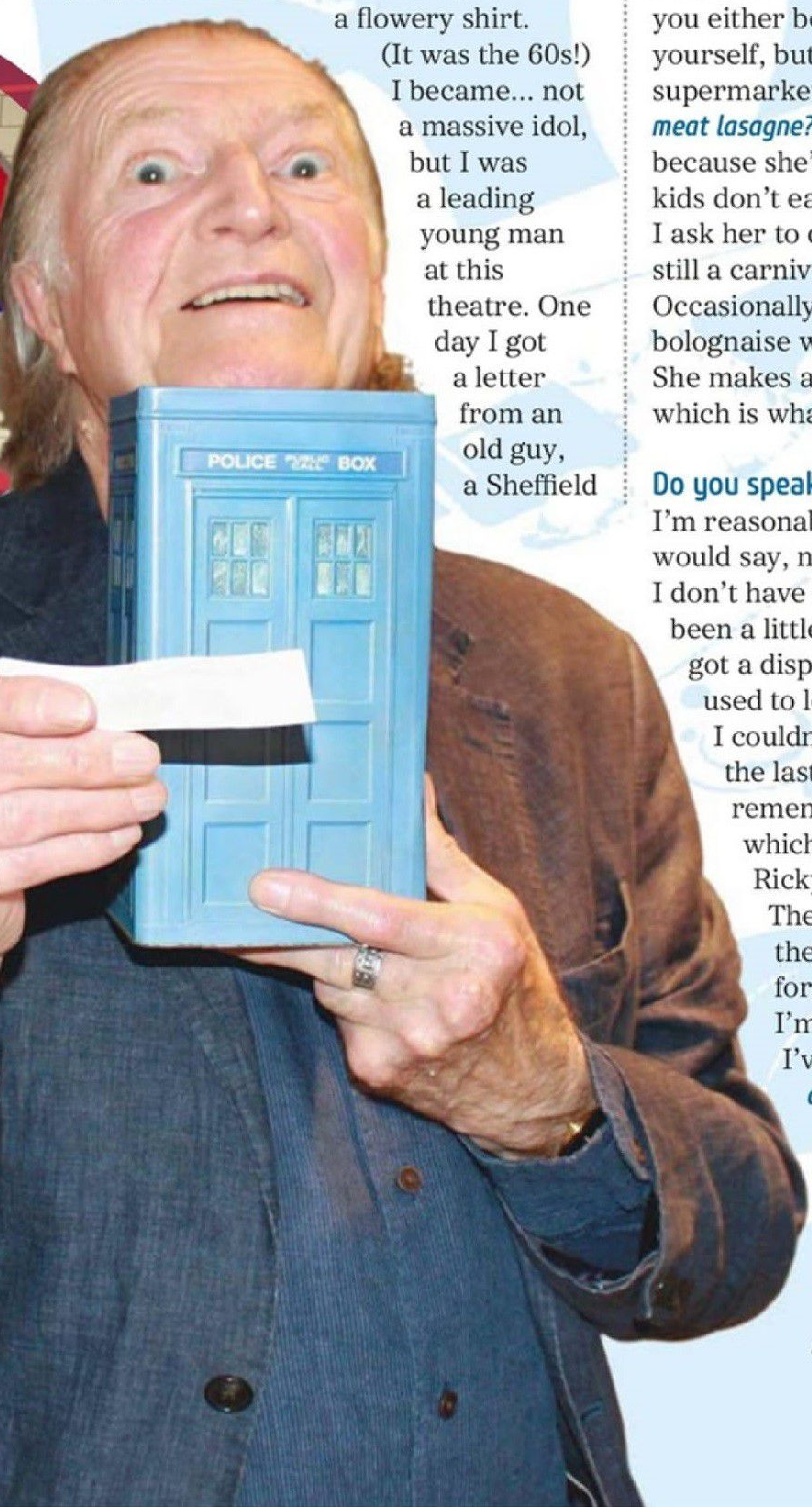
Top right: David's childhood hero, York City footballer Arthur Bottom.

Above left inset: The Royal Shakespeare Theatre in Stratford-Upon-Avon.

David Bradley

→ Where was the worst place you've ever stayed?

There are people's floors I slept on in my 20s that I don't care to remember even if I could. And I stayed in some horrible digs when I was at drama school. One was a horrible, dingy place in Tufnell Park back in 1967, but it didn't cost us anything because we didn't pay rent. ***Why not?*** Well, we weren't actually legally staying there. We had to keep leaving every time the landlord came round. He'd knock on the front door and we'd jump out the window and into Tufnell Park tube. We had to break in every night then take our suitcases to drama school the next morning so he wouldn't find out we were there. We were on the ground floor and the bathroom was just along the landing. I remember the lady upstairs had a bath one night and died of carbon-monoxide poisoning. We heard her husband screaming – it was *awful*. We were always having baths and it was an accident waiting to happen. It could have happened to anybody. So Tufnell Park, 1967. If anybody's living there now, good luck!



Can you remember your first fan letter?

Funnily enough I can. I was in Sheffield – rep theatre, my first ever job, which I did for two years. At the time I was also doing fashion pages for local newspapers where they'd put me in flared trousers and a flowery shirt. (It was the 60s!) I became... not a massive idol, but I was a leading young man at this theatre. One day I got a letter from an old guy, a Sheffield resident, which said: "You may think you're great, but I don't think you are." ***He doesn't sound like much of a 'fan'.*** Well no, he wasn't a fan. But it was the first letter I got. ***How did it make you feel?*** It didn't have me crying into my beer at the end of the night, but I did think, "Why would anybody write that? What have I done to deserve this?"

What is your favourite meal?

My wife's lasagne. My wife is Italian and she makes great Italian food. She used to make her own pasta. Forty-odd years ago you either bought it dry or you made it yourself, but now you can buy it fresh in supermarkets. ***Does she make a traditional meat lasagne?*** No, she uses that soya mince because she's vegetarian and a lot of my kids don't eat red meat. But sometimes I ask her to do one with meat because I'm still a carnivore. I'm hanging on in there! Occasionally she'll make a nice spaghetti bolognaise with minced meat just for me. She makes a very good paella as well, which is what I'm having tonight.

Do you speak any foreign languages?

I'm reasonable at Italian. Or as my wife would say, not reasonable enough because I don't have the grammar. I must say I've been a little bit lazy. As an actor you've got a disposable memory because you're used to learning chunks of dialogue. I couldn't tell you any lines from the last play I did. I could probably remember a few from *After Life*, which is the last thing I did with Ricky Gervais, but not a lot else. There's only so much room on the floppy disc. That's my excuse for not learning Italian. But when I'm over there I remember what I've learnt before. ***Can you give me a phrase in Italian off the top of your head?*** Dopo l'interviata andiamo al bar per una bottiglia di vino bianco e da mangiare? After the interview are we going to the bar for a bottle of white wine and a meal? ***Si, certo!***

Top left: A portrait of David from 1968.

Top right: Ray Johnson (David) with his son Tony (Ricky Gervais) and a nurse (Kayla Meikle) in *After Life* (2019).

Above inset: "We'd jump out the window and into Tufnell Park tube."

JACK SAVORETTI
SINGING TO STRANGERS

What was the most recent DVD or Blu-ray that you bought?
Erm… I can remember the last *album* I bought. ***What was that?*** Jack Savoretti's new album. Jack is married to Jemma Powell, who was in *An Adventure in Space and Time* [playing Jacqueline Hill]. We've also been doing the Big Finish audios together, with Claudia Grant [voicing Susan] and Jamie Glover [Ian]. So Jemma has become a friend through that and Jack Savoretti's her husband. He's a brilliant singer. I saw him on *Graham Norton* the other week then went straight out and bought the album.

> **"I quite like the way I look. I'm not dead chuffed with it but it's who I am."**

Who sent you your first Valentine's card?
Possibly Shirley Smithers when I was about 15. She was the first one that I remember courting, although we probably only went for a few walks together and we never even kissed. It ended when she looked up at me and said, "You're so handsome." And I said, "So are you." Which is not really an appropriate answer, is it? I should have said, "You're so pretty." But when you're 15 you don't know what to say. I never saw her again. After I called her handsome, I don't blame her!

Which part of your body would you most like to change?
I'd say my nose but I think it's got me a lot of work, to be honest. When my daughter was at school the teacher found out that Francesca's dad was Filch in *Harry Potter*. In front of the class she said, "How long does it take him to look like Filch?" Francesca had visited me on the set – and appeared in *The Chamber of Secrets* [2002] as one of the school kids in the Great Hall – so she was able to say, "Well, he has to have hair extensions, a bit of stipple make-up and two veins and then he has to put the fake yellow teeth in, so it's probably about 45 minutes altogether." And the teacher said, "Yes, but that *nose*! How long does *that* take?" Francesca didn't have the heart to say it was my own nose. But my nose is one part I wouldn't change. ***So which part would you like to change?*** I'd like to have slightly chunkier arms, because when I'm wearing short-sleeved tops on holiday I have these little stick things sticking out. But, actually, when you get to a certain age you think, "I'm just pleased I'm still waking up in the morning, never mind about the arms!" ***Have you learnt to be completely happy with who you are?*** Yes. I used to worry about losing my hair when it started going in my late 30s. But I wouldn't dream of getting a transplant or a wig. You are what you are. Your face is your fortune. And because I've had good fortune I think I quite like the way I look. I'm not dead chuffed with it, but it's who I am. Wrinkles are your life story, especially if you've got lots of laughter lines. It means you've had a good time.

How often do you have your hair cut?
Which one? [Laughs.] About every five to six weeks I have a little trim. Sometimes it gets a bit out of hand, especially when it's windy and it gets a bit Worzel Gummidge. If I've got to do a premiere, red-carpet do, or if I get invited out to a nice dinner somewhere, I get a little tidy-up.

Have you ever seen a ghost?
I don't think so, but how would I know? ***Do you believe in ghosts?*** I believe that there's some kind of spirit world. I would never say there's no such thing because what do we know? As Hamlet said, "There are more things in heaven and earth, than are dreamt of in your philosophy." All the way through us there are radio waves; we can't see them but there's no reason to believe they don't exist. Same with ghosts. There are people who claim they've seen them and I have no reason to disbelieve them. There was a lady working in the make-up department at the theatre over the road who once told me that she had a ghost who would regularly appear in the doorway between her kitchen and living room. She even had another kitchen door built so as not to walk through or disturb this ghost. She wasn't prone to fantasy so, yes, I believe you Brenda. ***Would you like to encounter a ghost?*** I'd be happy to. I don't think I'd be freaked out. Well I say that… I might be like, "AHHHHHHH!" →

Top left: Claudia Grant (as Carole Ann Ford), Jemma Powell (as Jacqueline Hill) and Jamie Glover (as William Russell) in *An Adventure in Space and Time*.

Above centre: Jack Savoretti's latest album, *Singing to Strangers*.

Above right: David as Argus Filch with his cat Mrs Norris in *Harry Potter and the Half-Blood Prince* (2009).

Left inset: David says he'd be happy to encounter a ghost!

OUT OF THE TARDIS David Bradley

> **“I love my William Hartnell Astrakhan hat. They made one for *An Adventure in Space and Time* and I got to keep it.”**

→ Are you superstitious?

Not really. Although there was an Aston Villa away game and I thought, “I’ll wear my claret underpants...” And we won! So, next away game we had, I made a point of wearing my claret underpants, but we got beaten. So no, I wouldn’t call myself superstitious. Sorry, that was a rather tacky example. [Laughs.]

Do you have a big circle of friends?

I’ve got one or two friends from drama school that I don’t see nearly as often as I’d like, particularly the ones in London. But we socialise with a small group of friends; people who live locally or friends from Villa Park. I suppose my closest friends are my family, because now we’ve got three grandkids we spend a lot of time seeing them. We’re very close. Occasionally actors will come here to work in the theatre and I’ll bump into them, but these aren’t people I’ll regularly keep in touch with. For example, I bumped into Les Dennis who was at The Swan the other night; that was really nice. We were both on *Pointless Celebrities* [in 2014]. Guess who was knocked out in the first round? Me! It still rankles. IT STILL RANKLES!

If you could swap places with a member of the opposite sex for a day who would you be?

I’d like to see the world from my granddaughter’s perspective. She’s four-and-a-half and *gorgeous*. ***What’s her name?*** Ilaria, Illy. Sometimes we see her talking to herself, talking through this fantasy story with her dolls and we’re thinking, “What’s going through her head?” She’s so beautiful and bright and of an age where she’s very curious and asking really interesting questions. I’d just love to understand what’s happening in her imagination.

Of all your clothes, what is your favourite single item?

I love my William Hartnell Astrakhan hat. They made one for *An Adventure in Space and Time* and I got to keep it. Then when it came to the Christmas Special [*Twice Upon a Time*] they said, “We’ve made you another hat.” I said, “Actually, sorry, but I’d like to wear the one I wore for *An Adventure in Space and Time*.” It just felt right, comfy, like putting on your favourite shoes. So I kept that. There are some places I probably could wear it, maybe up in the Italian Alps in winter. But I couldn’t walk around Stratford or London with it on because people would say, “There’s that sad old man who thinks he’s Doctor Who.”

ASTON VILLA ASTON VILLA ASTON VILLA

What is the nicest thing a fan has said to you?

It wasn’t a fan but about ten years ago I was skiing in Italy – we have a place up in a lovely little village in the Dolomites. I was queuing to get on a ski lift and the guy who was operating it, just a local Italian guy who spoke only a little bit of English, turned to me and said: “You are the actor, si?” I said, “Si, si.” He said, “You are very fortunate because you are many people in one.” I’d never thought of it like that. As an actor you get to explore all these different sides of your personality and I thought, “Yes, you are many people in one.” That’s it in a nutshell. **DWM**

Top left: The First Doctor (David) meets the Twelfth Doctor (Peter Capaldi) in 2017’s *Twice Upon a Time*.

Top right inset: Les Dennis on *Pointless Celebrities* in 2014.

Above right: Not-so-lucky Aston Villa pants.

David Bradley TARDIS tin photos © Emily Cook.

OH...
MY...
DAYS...
HURTS ALL OVER, BUT NOTHING FEELS **BROKEN**. THE TREE MUST'VE STOPPED ME FROM BREAKING MY **NECK**.
THANKS, TREE.
HOW LONG WAS I **UNCONSCIOUS?** WHY DIDN'T ANYONE COME **FIND** ME...?
EASY, RYAN, GO **SLOW**. LIKE THEY ALWAYS **TELL** YOU, JUST TAKE IT ONE RUNG AT A TIME.
AT LEAST THE **LIGHTNING'S** STOPPED. MAN, THAT WAS **SCARY!** LIKE **ARTILLERY** OR SOMETHING!
OKAY -- NO **DOCTOR**, NO **GRAHAM**, NO **YAZ**...
... JUST TWO WEIRD BLOKES ON **CLEAN-UP DUTY**.
SOMETHING TELLS ME I SHOULDN'T SAY **HELLO**...

THE POWER OF THE MOBOX

PART TWO

SCOTT GRAY: Story & Art
JAMES OFFREDI: Colours · **ROGER LANGRIDGE:** Lettering
PETER WARE & MARCUS HEARN: Editors

THINK I'LL GET SOME FOOTAGE OF THESE TWO... MAYBE I CAN SEND IT TO THE DOCTOR AND THE GANG IF I GET SOME BARS...
WHERE ARE THEY, ANYWAY? THEY WOULDN'T HAVE JUST LEFT ME -- THEY'VE GOTTA BE IN TROUBLE.
HEY, WHERE ARE YOU BOYS OFF TO...?
WHY DO THEY WANT SHELL FRAGMENTS? IS IT FOR A DURABILITY TEST?
I ASSUME SO. THE LIGHTNING STRIKES CAN GO UP TO 30,000 KELVINS -- IT'LL BE AN INTERESTING STUDY...
WE HAVE PLENTY TO DO ALREADY WITHOUT ADDING SIDE JOBS -- I WISH THEY'D APPRECIATE THAT...
I KNOW WHAT YOU MEAN...
BUT YOU KNOW HOW THE SAYING GOES...
DEET DEET DEET
..."NO REST FOR THE WINNERS".
VZZZZZZZ
SECRET DOOR. COOL.
MOVE OVER, JAMES BOND -- RYAN SINCLAIR'S GOT THE TECH AND HE KNOWS HOW TO USE IT.
JUST NEED TO DO A LITTLE ZOOMING, AAAND...
GOTCHA!
OH, MAN, DID THOSE TWO GRAB THE OTHERS?! MAYBE THAT'S WHY NOBODY CAME TO HELP ME!
THEY'RE PROBABLY LOCKED UP IN HERE...
DEET DEET DEET
SO, I GUESS IT'S ME TO THE RESCUE.
YAY...

... AND HERE IS THE CENTRAL OFFICE, OUR NERVE CENTRE! AS YOU SEE, MORE MOBOX AND TERRANS WORKING TOGETHER IN PERFECT HARMONY. THE ONLY DIFFERENCE IS THE SIZE OF THEIR DESKS! HA-HA!
ISN'T THAT RIGHT, RODNEY?
OH, Y-YES, GOVERNOR K'LASS. YES, INDEED.
AH, THERE'S MOTHER G! SHE CARES FOR THE BUILDING'S VEGETATION. I'M SURE SHE'LL SPARE YOU SOME TIME...
HELLO! I'M THE DOCTOR, SPECIAL INVESTIGATOR FOR THE TERRAN FEDERATION! I'VE COME TO ACANTHA TO CHECK ON THE PEOPLE WORKING IN THE COLONY, SEE HOW THEY'RE DOING...
WELL, AIN'T THAT NICE.
THINGS ARE FINE HERE. THE SUNS STILL RISE AND SET AT THE SAME TIME, AND THE RAINS STILL FALL. WHAT ELSE DO WE NEED?
WELL, RESPECT FOR A START. HOW HAVE YOU BEEN TREATED SINCE THE MOBOX TOOK OVER? I KNOW THEY HAVE A HABIT OF LOOKING DOWN ON SMALLER SPECIES...
CHILD, EVERYWHERE YOU GO, FOLKS ARE JUST FOLKS. SKIN OR ROCK, IT DON'T TRULY MATTER. SOME ARE HAPPY, SOME ARE SAD. SOME CARE -- SOME DON'T.
YOU'LL FIGURE THAT OUT WHEN YOU'VE DONE SOME TRAVELLING.
OH, I'VE DONE QUITE A BIT OF TRAVELLING ALREADY, Y'KNOW...
YOU SURE ABOUT THAT?
WELL, MUSTN'T KEEP YOU...
THANKS FOR YOUR TIME!
DON'T MENTION IT...
NOW, LET ME SHOW YOU THE —
I'M GRATEFUL FOR YOUR COOPERATION, GOVERNOR, BUT I DIDN'T COME TO HUB TOWN FOR A GUIDED TOUR. I'D LIKE TO SPEAK TO THE TERRAN COLONISTS WITHOUT YOU BREATHING DOWN MY HOOD...
NO OFFENCE.
AH -- NONE TAKEN, DOCTOR. BUT PERHAPS I COULD —
GREAT, I'LL SEE MESELF OUT! BYE!
OH, DEAR. THIS WON'T DO AT ALL, WILL IT, RODNEY?
IT... WON'T, SIR?
NO. FOLLOW HER. AT A DISCREET DISTANCE, OF COURSE.
I WANT TO KNOW WHERE SHE GOES AND TO WHOM SHE SPEAKS...

WELL, THIS LITTLE BIRDIE WON'T BE FLYING ANYWHERE SOON...
YOU GOT US DOWN IN ONE PIECE, M'KURR, THAT'S ALL THAT COUNTS IN MY BOOK.
OUR COMMS WERE FRIED BY THE LIGHTNING STRIKE, CAP'N, BUT I THINK I CAN GET A NEW LINK RIGGED UP IN A COUPLE OF HOURS.
GOOD. I'D BETTER GO SEE TO OUR "OFFICIAL INVESTIGATORS"...
AAAAAHH!
VRRROOOAARR!
OH MY GOD! OH MY GOD! WH-WHAT HAPPENED?!
WE WERE ON THAT JET! IT WAS GOIN' DOWN, AND -- AND WE STARTED CHUCKIN' EVERYTHING OUT -- AND THEN R'TAKK OPENED HIS MOUTH AND...
I BROKE YOU DOWN INTO ENERGY. SIMPLE ENOUGH FOR A MOBOX.
YOU DID WHAT?!
DIDN'T YOU KNOW THAT WE CAN TRANSLATE ORGANIC MATTER INTO ISOTETRIC PARTICLES AND STORE THEM INSIDE OUR BODIES? Y'KNOW, LIKE A TRANSMAT?
SORRY IF I SCARED YOU, BUT IT WAS THE ONLY WAY TO REDUCE THE WEIGHT ON THE FLYER...

HANG ABOUT -- ARE YOU SAYIN' YOU ATE US... PUT US IN YOUR BELLY... AND THEN...
THEN YOU VOMITED US OUT AGAIN?!
WELL... YEAH. BUT WHEN YOU PUT IT LIKE THAT, IT ALMOST SOUNDS NASTY.
M'KURR WILL HAVE OUR COMMUNICATION SYSTEM REPAIRED IN TWO HOURS. WE'LL CALL FOR ASSISTANCE, AND —
NO CHANCE, WE ARE NOT HANGIN' ABOUT! RYAN NEEDS US RIGHT NOW!
WE'LL GET THE REST OF THE WAY BY SHANKS' PONY!
STOP! TERRANS! COME BACK!
THIS IS STUPID!
WHO THE GROK IS "SHANK" AND WHAT'S A "PONY"?
SIGH...
RYAN! CAN YOU HEAR US?
RYAAAANN!
AFTERNOON!
ISN'T IT A BEAUTIFUL DAY?
HEY, NICE CAP!
TRAFFIC, EH? OUGHT TO BE A LAW!
I SEE A LITTLE SILHOUETTO OF A MAN...

BOO!!!
YAAAH!
AAH! AAH! AAAAH!
RODNEY, ARE YOU OKAY?! DEEEEP BREATHS... THINK OF SUNSETS! STILL LAKES! LOTUS PETALS!
HNAHH... HNAHH...
I HAVE... HNAHH... HIGH B-BLOOD PRESSURE...
OH, CRUMBS! SORRY! THAT WAS SOMETHING I'M TRYING OUT: LEAPING DOWN AND SURPRISING PEOPLE IN ALLEYS. Y'KNOW, LIKE BATMAN! I'M NOT SURE IT'S ME, THOUGH...
WHY ARE YOU SUCH A NERVOUS NELLIE, RODNEY? IS IT SOMETHING TO DO WITH YOUR BOSS?
I -- I DON'T KNOW WHAT YOU MEAN...
YOU SEEM A LITTLE SCARED OF HIM. AND CONSIDERING HOW SUPER-FRIENDLY HE'S BEEN TO ME, I HAVE TO WONDER WHY...
EVERYTHING I SAY WILL BE CONFIDENTIAL? UNDER TERRAN AUTHORITY?
SPACE SCOUT'S HONOUR.
I... I AM WORRIED.
YOU WERE AT THE COLLAPSED MINE TODAY, YES? SO, YOU MUST HAVE YOUR OWN SUSPICIONS...
I THINK GOVERNOR K'LASS KNOWS SOMETHING ABOUT THE ACCIDENT. HE WON'T LET ME SEE THE FILE ON IT, AND HE'S STARTED BEHAVING ODDLY. HE KEEPS GOING DOWN TO THE BASEMENT FOR SOME REASON...
WELL, WHAT ARE WE WAITING FOR? BASEMENT HERE WE COME!
B-BUT...
I KNOW, I'M EXCITED TOO!

... WHATEVER HAPPENED TO DECENT *LIFT MUSIC*, EH? BIT OF LIGHT *BOSSA NOVA, THAT'S* WHAT YOU WANT...
WE'VE REACHED THE BOTTOM...
AH, BUT *HAVE* WE?
LET'S MAKE *SURE*.
HEY, W-WE'RE GOING *LOWER*!
VREEE!
DING!
DO YOU WANT TO GO FIRST?
WHAT?!
JUST KIDDING.
JUST AN *EMPTY ROOM*. BIT DIS-APPOINTING...
AAH, *WAIT*! THERE'S A POWER SOURCE OVER *HERE*...
VREEE!
VZZZZZZZZZZ
HELLO, HIDDEN DOOR!
STAY *CLOSE*, RODDERS. CAN I CALL YOU "RODDERS"? YOU CAN CALL ME "DOC" IF Y'LIKE...
NO, THANK YOU...
DOCTOR, I REALLY THINK WE SHOULD TURN —
HUB TOWN'S GOT AN *UNDERGROUND*, RIGHT?
YES...
BUT IT DOESN'T LOOK LIKE *THIS*, DOES IT?
NO...
DIDN'T THINK SO...

HEY, LOOK. OUR LITTLE TRESPASSERS ARE BACK AGAIN.
PERIMETER ALERT
THEY REALLY DIDN'T GET THE MESSAGE, DID THEY?
TIME FOR SOME MORE ROUGH WEATHER...
... AND THIS TIME I THINK WE'LL JUST LEAVE IT RUNNING.
VRAMMMMMMMMMMMMMMMMMMM
KRAKKKKK!
OH NO, NOT AGAIN!
WE'VE GOT TO FIND COVER!
ZRAKK!
THERE ISN'T ANY!
IF WE'D STAYED WITH THE FLYER WE'D HAVE HAD A CHANCE! BUT OUT HERE, ON FOOT?
ZRAKK!
WE'RE DEAD!

NEXT: *INTO THE DARKNESS!*

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The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The **Impossible Astronaut/ Day** of the **Moon**

Amy, Rory and River witness the death of the Doctor. But that's just the start of the story...

Feature by **ALAN BARNES**

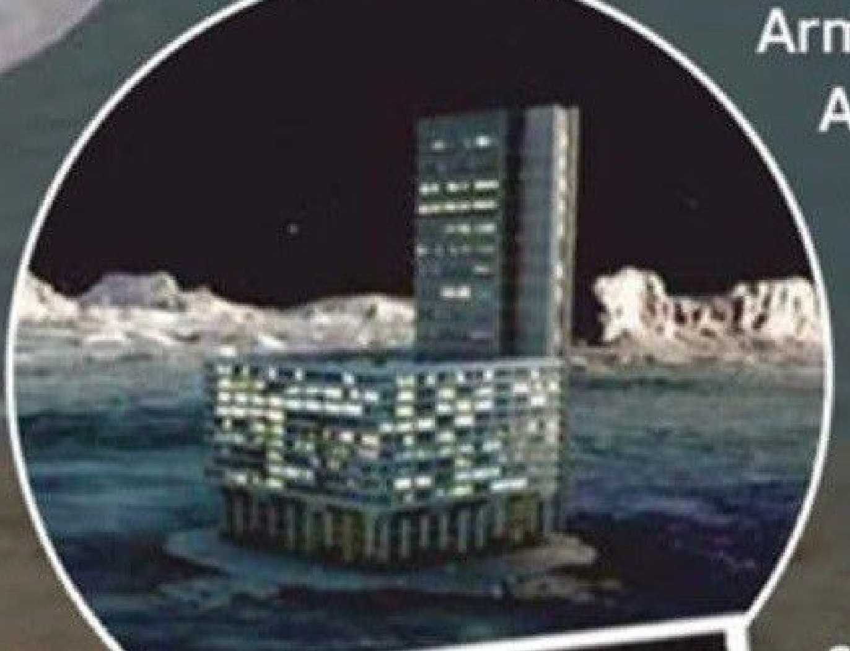
Above: A mysterious space-suited figure, on a mission to kill the Doctor in *The Impossible Astronaut* (2011).

It was one small step for a man – or so astronaut Neil Armstrong would have said, had an all-important indefinite article not been misspoken, or lost to static, when he set foot in the dust of the Moon's Mare Tranquillitatis at 10.56 PM (EDT) on Sunday 20 July 1969.

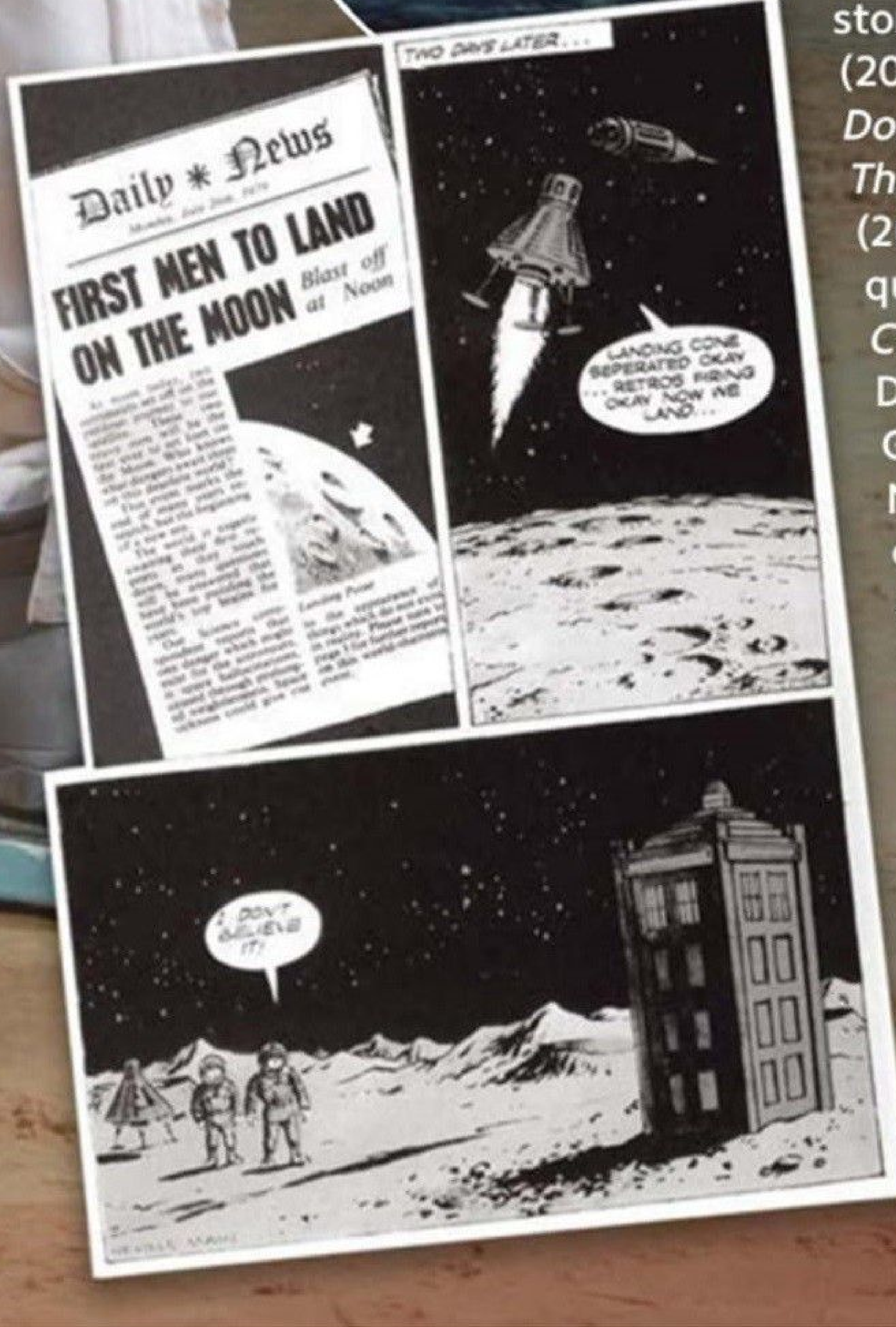
Womankind, however, had already made its own giant leap, since the Tenth Doctor's companion Martha Jones (Freema Agyeman) had apparently beaten Armstrong and his NASA comrade Buzz Aldrin to the surface, and more than once. "Oh, the Moon landing's brilliant," she claimed in *Blink* (2007). "We went four times..."

Weirdly, Martha had already visited the Moon, along with the rest of the Royal Hope Hospital, but that's another story – specifically, *Smith and Jones* (2007). Which was itself just one of *Doctor Who*'s many lunar landings, from *The Moonbase* (1967) to *Kill the Moon* (2014). None of them, though, were quite as uncanny as the July 1965 *TV Comic* adventure that brought the First Doctor and his grandchildren John and Gillian to the scene of the first human Moon landing, which was predicted to occur on 22 July 1970 – just one year and two days off!

Compared to all of the above, the two-parter comprising *The Impossible Astronaut* and *Day of the Moon* is positively respectful in its presentation of the Apollo 11 landing of 50 years ago... if, that is, one's prepared to overlook the suggestion that the entire space program was only a by-product



Right inset: A hospital is transported to the Moon in *Smith and Jones* (2007).



Daily ✱ News
FIRST MEN TO LAND ON THE MOON
Blast off at Noon
TWO DAYS LATER...
LANDING CONE SEPERATED OKAY ...RETROS FIRING OKAY NOW WE LAND...
I DON'T BELIEVE IT!

Right: The TARDIS lands on the Moon on 22 July 1970, just ahead of the first astronauts to arrive from Earth, in issue 710 of *TV Comic*. Art by Neville Main.

MATT SMITH
KAREN GILLAN
ARTHUR DARVILL
DOCTOR WHO

of the alien Silence's need to develop a very special survival suit. Instead, it takes a giant leap into a territory rarely before traversed by *Doctor Who*: the United States of America.

Although the TARDIS may have landed Stateside before – in *The Chase* (1965), *The Gunfighters* (1966), the TV movie (1996) and in *Daleks in Manhattan/Evolution of the Daleks* (2007), for example – none of those past excursions were actually filmed there, not in any substantial sense. But here, at last, is *Doctor Who* in Utah's Monument Valley, traversing exactly the same landscape trodden by John Wayne in *Stagecoach* (1939) or the heroes of so many other John Ford Westerns – *My Darling Clementine* (1946), *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), *The Searchers* (1956)...

This isn't really a Moon story. It's an American story, one that exists to rework and represent American icons – and not just 'Tricky Dicky' Nixon, either (whose involvement in a story set just 40-odd years before raises the possibility that some of you reading this may eventually see the 20-somethingth Doctor meet the 45th POTUS on screen, some time in the 2050s). This is the story in which the Doctor wears a Stetson, basks on the bonnet of an Edsel, parks his TARDIS in the Oval Office and joins forces with a Fed. It puts across-the-Atlantic sci-fi ideas through the *Doctor Who* wringer – that's American for 'mangle' – incorporating mythologies more commonly found in (for example) *The X-Files*. The Silence are a hybrid species – part 'Men in Black', part so-called 'Greys', part (as scripted stage directions insisted) Edvard Munch's painting *The Scream*: "A swelling balloon head of pink, stretched flesh, those staring dot eyes, that round, aching mouth, that silent scream..."

Conspiracy theory is, one supposes, another of the great American mythologies, like Westerns and superheroes. Thankfully, *The Impossible Astronaut/Day of the Moon* steers well clear of conspiracy theory's dark side – in particular, the dullard's suggestion that humankind's single greatest scientific endeavour was faked on a Hollywood film set. We can live with the idea that the Moon is an alien egg, as *Kill the Moon* insists, but that the Apollo landings never happened? We *Doctor Who* fans would never have stood for that, not least because we were always space fans, too – hence all those non-fiction space exploration features in *Doctor Who Annual*s of the past (a great lost tradition, that). Those of us too young to remember the Apollo missions followed the Space Shuttle missions just as avidly; now, of course, we can follow *@MarsCuriosity* on Twitter. And for those of us who missed it the first time round, let's hope that soon, maybe even before the next decade is out, there'll be another day like it...

Another day of the Moon.

Essential INFO

» The Eleventh Doctor's second series began with a hugely ambitious, mostly USA-set two-parter by showrunner Steven Moffat – the first *Doctor Who* episodes to be part-recorded in America (barring insert shots).

» Following on from *The Pandorica Opens/The Big Bang* and *A Christmas Carol* (all 2010), *The Impossible Astronaut/Day of the Moon* completed a run of five consecutive broadcast episodes directed by Toby Haynes – although other episodes had been recorded either side of the Christmas Special. Recording began with the opening 'naked Doctor' scene at Tredegar House in Newport on Wednesday 13 October 2010, followed by scenes set chez Pond at Avondale Crescent in Grangetown. Other Cardiff locations included Le Monde on St Mary Street (the Washington bar interior), Eddie's Diner on Mermaid Quay (the roadside diner), the Millennium Stadium Underground Car Park (the Stormcage), Crockherbtown Lane (the New York alleyway), and Cardiff University's Main Building (the NASA office).

» Beginning on Wednesday 27 October, a total of four days were spent recording the various Greystark Hall Orphanage scenes at the 125-room Troy House at Mitchel Troy in Monmouthshire, then another four days were devoted to the warehouse and Stalug Luft 14 sequences, all at the Mamhilad Park Industrial Estate at Pontypool. Most other scenes (including the Oval Office interior) were recorded at *Doctor Who*'s regular home, Upper Boat Studios, before the principal production period ended with three days' shooting Stateside. Wednesday 17 November was spent in Utah, at the Valley of the Gods (the scene of Amy's capture by the Men in Black) and on Route 163 into Monument Valley (the bus drop-off point). Beginning the next day, Lone Rock Beach, on the shore of the artificial Lake Powell, doubled for 'Lake Silencio', then Rory's capture was recorded at the linked Glen Canyon Dam in Arizona on the Friday.

» This adventure ranked 58th (out of 241) in **DWM**'s 'First 50 Years' poll of 2014.

Top left: The Doctor and his friends visit the Kennedy Space Center.

Top right: Director Toby Haynes.

Above left inset: Richard Nixon (Stuart Milligan) in the Oval Office.

Above: Canton (Mark Sheppard) visits the incarcerated Doctor (Matt Smith).

Left: River Song (Alex Kingston), Rory (Arthur Darvill), the Doctor and Amy (Karen Gillan).

THE IMPOSSIBLE ASTRONAUT

FIRST BROADCAST: 23 April 2011

A 17th-century nobleman discovers a naked Eleventh Doctor hiding under the skirts of the young woman who's been painting his portrait...

00m 42s Closing credits name the nobleman Charles (Paul Critoph) – seemingly Charles II (1630-85) from his appearance, and the fact that Amy Pond (Karen Gillan) goes on to describe how the Doctor (Matt Smith) was imprisoned in the Tower of London soon afterwards at the "personal intervention of the King".

Amy is narrating the story to husband Rory (Arthur Darvill) from inside the "smallish" flat they've been living in for "a little while", according to stage directions – ever since their TARDIS honeymoon came to an end some time after (in no certain order) *A Christmas Carol* (2010), the events of the *Sarah Jane Adventures* serial *Death to the Doctor* (2010) and possibly the two-part Comic Relief special *Space/Time* (2011).

A very approximate date for when the Doctor was caught in flagrante was given in an exchange cut from the finished programme. Originally, Rory wondered if the "magical sphere some 20 feet across" that carried the mysterious Doctor away from the Tower was a hot-air balloon: "Improvised in the Tower of London, in the 17th century in two days," confirmed Amy. "'The escaped prisoner was last seen hanging upside down from the balloon, by a rope caught round his foot,'" she continued... and an illustration of a figure hanging likewise can indeed be seen in the pages of her book of *Myths and Historical Impossibilities*.

Who, though, is the young lady credited as 'Matilda' (Henrietta Clemett)? Given Charles' apparent age, the scene probably occurs sometime in the 1670s, meaning she might plausibly be one of the many mistresses of the so-called 'Merry Monarch'; she must be of a similar age to (for example) Nell Gwyn (1650-87). She might also be one of Charles' many illegitimate children: the King acknowledged at least four daughters by four of his mistresses, the first being Charlotte FitzRoy (1650-84) – who, again, would have been close to Matilda's apparent age circa 1670.

01m 04s As scripted, Amy next described a story from 'Stalag Luft 14' – an historical impossibility in its own right, since there were only nine such stalags in Nazi Germany (ie, prisoner-of-war camps run by the Luftwaffe). Perhaps, though, 14 is down the road from 'Luft Stalag 13', the setting for the US TV sitcom *Hogan's Heroes* (1965-71), and not far removed from the WWI-era camp that once housed serial Luft-absconder Major Errol Phipps (Michael Palin) in 1977's *Ripping Yarns: Escape from Stalag Luft 112B*?

> **"Boys, think it through. What do you really want to do?"** DR RIVER SONG

The Stalag Luft 14 story was cut short in post-production. Originally, Amy related how, six months later, every Allied prisoner escaped the camp in a single night – "during a production of a musical show that hadn't even been written yet. Even the Germans were taking part..." By the time the SS got there, the commandant was doing a solo – hence a subsequent shot showing "a number of SS, jaws dropped in horror..." Because, from the off-screen stage, the commandant could be heard singing a show tune in a German accent – scripted as the Jewish milkman's song *If I Were a Rich Man*, from *Fiddler on the Roof* (1964), with the gay cabaret artiste's anthem *I Am What I Am*, from *La Cage aux Folles* (1983), suggested as an alternative. (Jon Bentley played the commandant, with Antony Evans and Pete Symonds as the SS men.)

02m 05s Like the Ponds, the imprisoned Dr River Song (Alex Kingston) has also received a TARDIS blue envelope giving a date, a time and an American map reference... but two subsequent scenes were cut in post-production. First, the prison governor (Alex Giannini), summoned by the guard (Kieran O'Connor), was forced to break off his spiel about how, unlike his predecessor, he wouldn't let River escape 15 times, when – "in full view of the guards" – she began to undress, explaining: "Well I'm not leaving dressed like this." At this, the governor ordered the assembled guards to "Shoot Dr Song, now!" – whereupon River, still "saucily unbuttoning", smiled "teasingly into the array of rifles" and asked: "Boys, think it through. What do you really want to do?" Cut to a few moments later, and the speaking guard was seen back on the corridor phone, explaining how Dr Song had escaped again: "And she shot the governor," he added as a prone figure was stretchered past him – before exchanging "a guilty look" with one of his colleagues. (In addition: a suggested shot of River opening a cupboard on the wall of her cell and pulling "an impossibly long rail of dresses" from her bigger-on-the-inside wardrobe was dropped from the readthrough draft.)

Top right: An impossible astronaut emerges from the lake.

Right: River, Amy and Rory rush into action as they see the Doctor gunned down.

MATT SMITH
KAREN GILLAN
ARTHUR DARVILL
DOCTOR WHO

02m 37s 16.30 on 22 April 2011, and a bus dumps Amy and Rory at 37°0'38" N, 110°14'34" W – the co-ordinates given in the TARDIS blue envelope. Which, in reality, places them in the Oljato-Monument Valley in Utah, a little way north of the border with Arizona – in San Juan County, hence the yellow San Juan School District bus.

02m 51s The Doctor hugs Amy – but surely the bus that brought the Ponds should still be visible in the background, continuing down the long, straight desert highway?

Recorded but cut: the Doctor telling Amy he had "No TARDIS, this time. Travelling light." How he got here without a TARDIS will be explained in the series finale, *The Wedding of River Song* (2011)...

03m 10s A denim-clad River has shot the Doctor's Stetson from his head – just as she'd shot his fez in *The Big Bang* (2010). As written, she carried on shooting: "Blam! Blam! Blam! The hat dances along the sand, being shot to pieces."

04m 12s In a diner, the Doctor promises his friends a picnic, then a trip to "Space, 1969" – implying knowledge of *Doctor Who*'s one-time Saturday night sci-fi rival *Space: 1999* (1975-77).

04m 53s Picnicking beside Lake Silencio, the Doctor toasts his friends – with a bottle once thrown at him by post-revolutionary French despot Napoleon Bonaparte... or so he claimed in dialogue cut from here but reinstated in the flashback to this moment in *The Wedding of River Song*. In *Day of the Daleks* (1972), a cheese-and-wine supper led the Third Doctor (Jon Pertwee) to recall how he'd once told "old Napoleon" to remember "an army marches on its stomach..." In answer to Amy's on-screen question, then, *Day of the Daleks* was one of the many previous occasions the Doctor's earlier incarnations have been seen to drink wine. Now, though, he finds it "horrid" – further evidence, following on from the 'fish fingers and custard' scene in *The Eleventh Hour* (2010), that his taste buds reset with every regeneration.

An old man has driven up, close by – and suddenly, a fully space-suited astronaut is standing in the lake.

06m 19s Telling his friends to stay back, the Doctor walks off towards the mysterious astronaut – the wine bottle in his right hand. In the next shot, the bottle's gone – but it can be seen in the sand at **07m 09s**, after the astronaut blasts the Doctor with energy from its raised arm. The discontinuity suggests his dropping the bottle was cut. Originally, the Doctor's friends stumbled after him regardless, causing him to whirl round: "I mean it. You stay here, you have to! Is anyone going to let me down??"

07m 43s A final blast of energy causes the Doctor's regeneration to be aborted. Up to now, counting the Tenth Doctor (David Tennant) keeping the same face after he regenerated in *The Stolen Earth/Journey's End* (2008), most *Doctor Who* viewers believed the character had regenerated 11 out of a possible 12 times. On the face of it, then, the Eleventh was turning into the final ever Doctor when the astronaut killed him – but that was before *The Day of the Doctor* (2013), when we learned that the so-called 'War Doctor' (John Hurt) came between Doctors Eight and Nine. The Doctor knows this, of course... so if any of the Doctor's friends were to have told the younger, 909-year-old past Doctor (whom we're about to encounter) that they'd seen his 1103-year-old future self begin to regenerate, he'd have known that something wasn't right – because at this point, it shouldn't have been possible for him to regenerate at all.

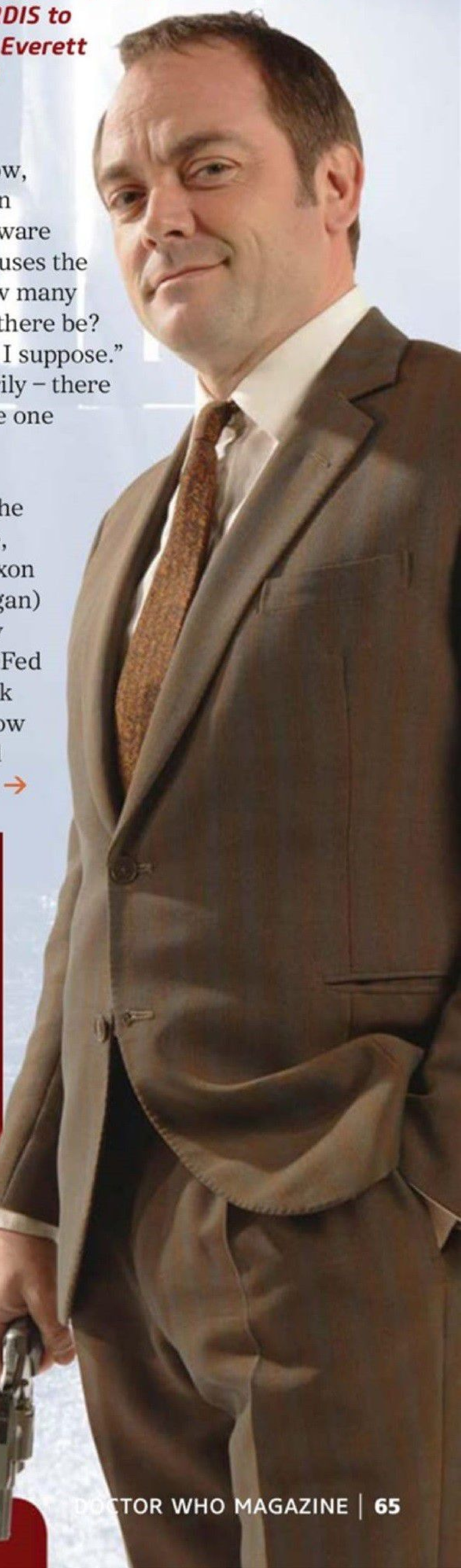
The dead Doctor's spread-eagled left arm moves to his side in between shots at

08m 05s, then changes position again before the elderly Canton Everett Delaware III (William Morgan Sheppard) approaches the group, bringing gasoline to burn the Doctor's corpse on a boat, Viking-style.

Back in the diner, the Doctor's friends meet the person who got envelope #1 – the 200-odd-years-younger Doctor, who sets the TARDIS to find Canton Everett Delaware III in 1969...

14m 20s "Now, then – Canton Everett Delaware the third," muses the Doctor. "How many of those can there be? Well – three, I suppose." Not necessarily – there might only be one 'the third'!

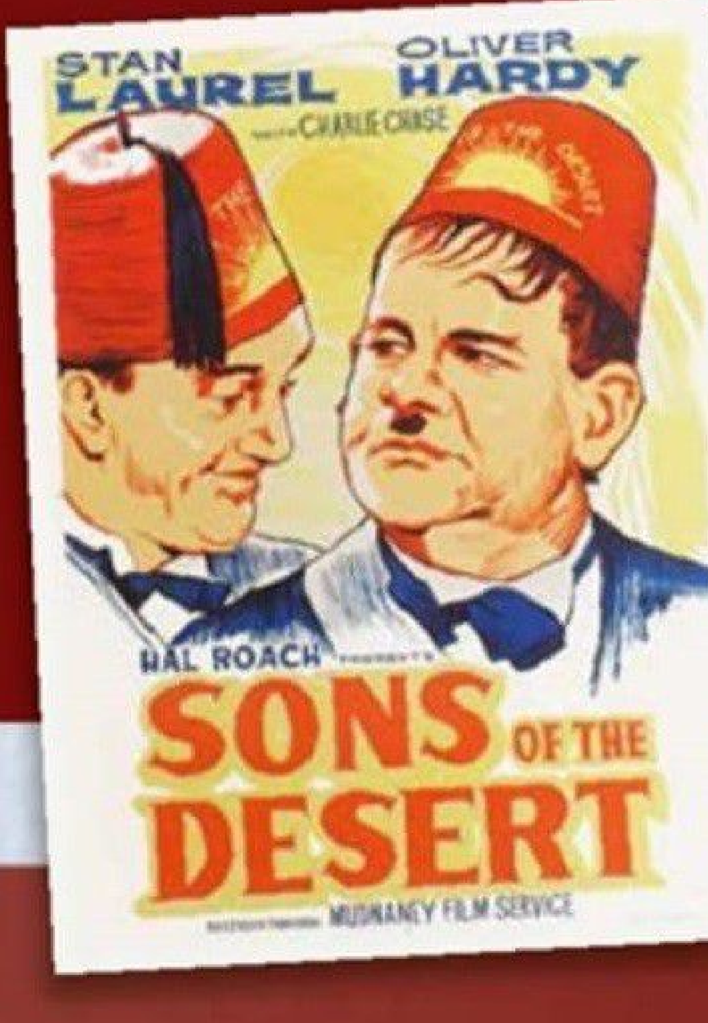
19m 48s In the White House, President Nixon (Stuart Milligan) tells specially recruited ex-Fed Canton (Mark Sheppard) how he's received a mysterious →



ANOTHER FINE MESS

01m 31s into *The Impossible Astronaut*, Rory looks away from a Laurel and Hardy film and misses the Doctor prancing about inside *The Flying Deuces* (1939) – in which Stan and Ollie, not for the first time, signed up with the French Foreign Legion (hence the Legion band in the background).

In this scene, filmed in Hollywood either in late July or early August 1939, the boys, and the Doctor, are seen dancing to the vaudeville number *Shine On, Harvest Moon* (1908) – a Martian version of which was delivered by the Third Doctor (Jon Pertwee) in the final episode of *Inferno* (1970). Rory claims to have "explained the jokes" – but still, *The Fact of Fiction* feels compelled to exposit the likely reason why the Doctor is wearing his fez from *The Big Bang* (2010): because, famously, fezzes were worn by members of Stan and Ollie's fraternal lodge in *Sons of the Desert* (1933)!



Top right: The Doctor's body is cremated on the lake.

Far left: The Doctor dances with Laurel and Hardy.

Left: A poster for *Sons of the Desert* (1933).

Right: Canton Delaware III.

→ phone call every day for the last fortnight… as was established in an online prequel in which the President had at least his second late-night call from a little girl (Sydney Wade), saying how "the spaceman" had told her about the monsters all around: "Please, you must look behind you." There were no monsters in the Oval Office, replied Nixon – who leaned back, revealing an out-of-focus alien watching on… in silence.

20m 07s To land his ship discreetly, the Doctor puts its "outer shield on invisible" – saying "I haven't done this in a while…" This can't, however, be a reference back to *The Invasion* (1968) – firstly because "a fault in the visual stabiliser circuit" was said to have been responsible for the TARDIS being rendered invisible on landing in a field, and secondly because its scanner showed a cow inhabiting said field, whereas here the scanner "doesn't work when we're cloaked" (seemingly because of the cloak's "big drain on the power"). A spaceship "cloaking system" that likewise consumes vast reserves of power first featured in the *Star Trek* episode *Balance of Terror* (1966) – which appears to have been the origin of the concept in fact, as well as fiction.

23m 01s Having exited into the Oval Office and heard a recording of the little girl, the Doctor has agreed to "take the case" – but several Secret Service goons' guns are pointing in his direction. Which, as written, was the cue for a quick cut back to inside the just-uncloaked TARDIS: "How does that man stay alive?" River wondered, racing for the doors. "He doesn't," Amy reminded her.

25m 02s As requested, the Doctor's been given street maps covering the whole of Florida – because, he explains, that's where NASA is, and "NASA's where the spacemen live". In fact, members of the Astronaut Corps lived close to the Manned Spacecraft Center in Houston, Texas – site of Mission Control – and were only located at the Kennedy Space Center near Cape Canaveral, Florida immediately prior to a rocket launch. This, however, is 8 April 1969 – in between the launches of Apollo 9 (on 3 March) and Apollo 10 (on 18 May).

27m 15s In the women's toilets, Amy sees a bizarre, bulbous-headed alien (Marnix van den Broeke) for the third time… along with White House staffer Joy (Nancy Baldwin), who thinks it's some "Ben" wearing "a *Star Trek* mask". Is she thinking, perhaps, of 'Balok' from *The Corbomite Maneuver* (1966), whose bulbous-headed visage featured in the closing titles of almost every original series episode?

28m 35s Having drawn electrical energy from the lights to kill Joy, the being instructs Amy to tell the Doctor "What he must know and what he must never know" – despite lacking a mouth. Stage directions described how its "calm, melodious voice" seemed to echo from all around; in the event, director Toby Haynes himself provided the guttural tones.

28m 59s Outside, having already forgotten taking the alien's picture, Amy shows secret service man Phil (Mark Griffin) her anachronistic phone – but fails to notice the boom mic bobbing up from behind Phil's back.

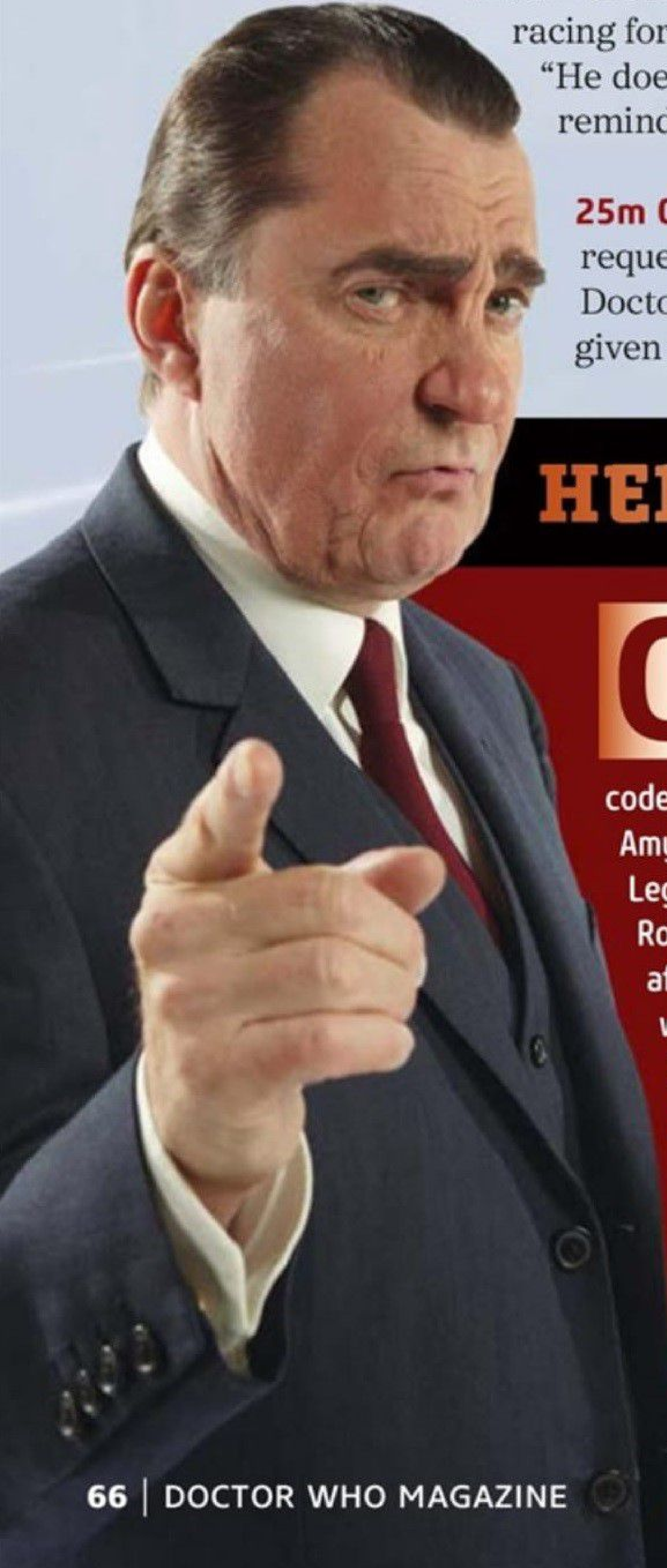
31m 53s When the girl said, "Jefferson, Adams, Hamilton," she wasn't giving her name, but describing a location where streets named after those three founding fathers meet… and so the Doctor has brought his friends, and Canton, to a warehouse in Florida. "Disused," says River – and "probably a meatpackers once", she added in the script.

They find seemingly stolen Apollo spacesuit parts; and soon, Rory goes with River to investigate a network of tunnels beneath the warehouse…

37m 12s Rory keeps watch while River opens a maintenance hatch. Before editing, he twice saw the aliens, caught in his torch beam… then forgot about them instantly.

42m 02s Up above, Amy has just told the Doctor she's pregnant when the spaceman appears… and raises its arm, pointing. Which causes Amy, who thinks the astronaut is about to fire as it did at Lake Silencio, to grab the KOed Canton's gun, and shoot – not realising the little girl's inside the spacesuit. But why is the astronaut pointing? Detail lost from the script made this clear. As written, the girl's voice was heard saying, "I see him. *I see him!*" – whereupon the astronaut pointed… *behind* the Doctor, to where an old mirror was propped up against a wall (visible on screen at **41m 25s**). So the astronaut was actually pointing at the 'spaceman' – ie, *herself*.

The episode was supposed to end on a "super slow motion" shot of the bullet fired by Amy "tearing through the air, homing on the child's face…"



HERE'S TO YOU, MRS ROBINSON

On meeting President Nixon, the "undercover" Doctor introduces codenamed "operatives" Amy, Rory and River as "the Legs, the Nose and Mrs Robinson" – the latter after the seductive older woman played by Anne Bancroft in the previous year's Oscar-winning movie *The Graduate* (1967), made even more notorious by the Simon and Garfunkel song that took her name. (Doubtless Nixon would like to know a little bit about River for his files…)

The same soundtrack's second-best-known song was, of course, *The Sound of Silence* – but might its famously obscure lyric, describing how "a vision softly creeping/Left its seeds" while the singer was sleeping, *actually make sense* if Paul and Art were seeking to alert America to the alien beings which, we learn throughout the course of the story, are hidden all around…?

Also: the Doctor doesn't know it yet, but the younger River has already compared him to Mrs Robinson's youthful conquest Benjamin Braddock (Dustin Hoffman) – as we'll see in *Let's Kill Hitler* (2011).

JOSEPH E. LEVINE PRESENTS A
MIKE NICHOLS–LAWRENCE TURMAN PRODUCTION
THE GRADUATE
PAUL SIMON
SIMON & GARFUNKEL
DAVE GRUSIN

Top: Canton is surprised by his first trip in the TARDIS.

Far left: President Nixon.

Above: *The Graduate* soundtrack LP, released in 1968.

Left inset: River Song in *Let's Kill Hitler* (2011).

DAY OF THE MOON
FIRST BROADCAST: 30 April 2011

Three months later: in the Utah desert, Amy is run to ground by 'Men in Black' led by Canton – who shoots her.

01m 48s Flashback to when the Doctor's group tried to flee the warehouse after Amy's shot missed the astronaut. Rory and River run past – but as scripted, their action followed on more directly from when last we saw them, with Rory trying to drag River out of the hole in the floor… except an unseen something was dragging her back in. "Doctor, help me!!" he hollered.

02m 05s Canton visits a straitjacketed Doctor under armed guard in Nevada, at 'Area 51' – in reality, a highly secure US Air Force base at Groom Lake used either for the testing of experimental aircraft and weapons systems, or for storing crashed alien spacecraft and their occupants (if, that is, you're nuts for conspiracy theories). This is the Doctor's second stop at the Area: his previous incarnation visited in 1958, when the facility was found to hold the alien survivor from the notorious 'Roswell incident' of 11 years before – as seen in the animated adventure *Dreamland* (2009).

04m 10s The now-bearded Doctor reckons the black bricks being used to build a cell around him are made from "zero-balanced dwarf-star alloy" – the densest material in the universe, apparently. It's created when dwarf-star molecules are compacted under enormous gravitational force – or so Time Lady Romana (Lalla Ward) claimed when the hull of the slavers' spaceship in *Warriors' Gate* (1981) was found to be made of the same alloy. Then, in *The Family of Blood* (2007), the vengeful Tenth Doctor was said to have wrapped the terrible 'Father of Mine' (Gerard Horan) in "unbreakable chains, forged in the heart of a dwarf star…"

04m 50s Earlier: covered in tally marks, like Amy, Rory is rounded up on top of the real-life Glen Canyon Dam, on the Colorado River in Arizona – where he's shot, again like Amy. Rory's capture was radically revised at a very late stage, since the shooting script gave the location as the San Francisco docks, in the shadow of the Golden Gate Bridge: "Huge sheds, cranes, containers – basically *On the Waterfront* territory" (referring to the 1954 Marlon Brando film, which was set in Hoboken, New Jersey). The sequence began with a ragged "half-crazed" Rory emerging from a manhole cover and yelling at the dock workers all around to run: "They're here! They're coming right now! *They're here!!*" Black cars drove into the scene, blocking Rory's escape. As on screen, Canton and his Men in Black strode towards Rory… but here, Rory turned and ran, whereupon: "everyone starts pounding after him… We let them go, panning down to the manhole – just as the cover is pulled back into position from something underneath the road. We hold on this for a moment – then, distantly, we hear a gunshot."

05m 28s Sealed with Canton inside the "perfect cell", the Doctor shakes off his straitjacket. It's a neat trick, and (although unacknowledged on screen) one that makes *The Fact of Fiction* think of various Doctors' stated encounters with Harry Houdini (1874-1926), the most famous exponent of the straitjacket escape – as described in *Planet of the Spiders* (1974), *Revenge of the Cybermen* (1975) and *The Witchfinders* (2018), among others.

Amy and Rory pull off an even more amazing trick when they sit up in their body bags – but how was it done? In *Doctor Who: The Brilliant Book 2012* (BBC Books 2011), none other than the Doctor himself claimed to have given them both "a Cryostasis podlet which simulates death when swallowed". (Canton, clearly, was shooting blanks.)

When they all rush into the cloaked TARDIS, Canton reports how River "dove" (sic; he's American) off a New York rooftop. "She does that," replies the Doctor, referencing River's exit from the airlock of the *Byzantium* in *The Time of Angels* (2010) – and/or any number of similar pick-ups, probably.

07m 40s After collecting River, then stopping off at Kennedy to gawp at the 363-foot *Saturn V* rocket that will take the Apollo 11 astronauts to the Moon, the Doctor's lost his beard – but only after a very late amendment to the shooting script. Originally, after the Doctor deactivated a holographic image of one of the aliens, extrapolated from the picture on Amy's phone, River appeared next to the still facially fuzzed Doctor bearing a bowl, a towel and a cut-throat razor. "Your razor, darling. For your beard," she explained. "Keeping the beard. Beards are cool," insisted the Doctor. Stage directions called for: "A flash in River's eyes – so not happening!"

The aliens may be everywhere, but they're more concentrated in America, reports River. "Just as there would've been in Ancient Rome. You can't rule a world from the provinces," explained the Doctor at the top of a trimmed-out exchange. →

Above: A bearded Doctor is held captive.

Left: Amy is menaced by a Silent.

> **"Just as there would've been in Ancient Rome. You can't rule a world from the provinces."**
>
> THE DOCTOR

Right: A group of Silents, operating secretly from deep underground.

→ **11m 23s** Having concluded that the aliens use post-hypnotic suggestion to control people, the Doctor said he was going to NASA – leaving the others to search children's homes near the warehouse (which he presumed the little girl was taken from). That's why Amy (who no longer thinks she's pregnant) and Canton have arrived at the grim Greystark Hall Orphanage, to be met by dishevelled Dr Renfrew (Kerry Shale) – whose name implies a conflation of the characters of Renfield, lunatic servant of a sinister alien, and asylum administrator Dr Seward, both from *Dracula* (1897).

12m 33s Renfrew, who thinks it's earlier than 1967, has led Amy and Canton past sinister scrawls on the stairwell. As written, Amy said that it seemed like whoever painted the messages on the wall did so "like they were looking at something else." Could anyone *really* paint (for example) 'LEAVE ME ALONE' in properly legible foot-high letters without looking at what they were doing? So perhaps Renfrew directed the girl, or some long-forgotten assistant, to paint the messages while he looked at one of the aliens… or vice versa, of course.

13m 19s Searching upstairs, Amy calls the Doctor – using, as stage directions emphasised, a "lashed-up gizmo" previously featured in *A Christmas Carol* (2010).

16m 51s While Amy repeatedly forgets seeing hordes of the aliens – hanging like bats, or Dracula, from the ceiling – the Doctor, having been caught in the Apollo command module, is released following Nixon's intervention. As scripted, the military policeman (Alan Gill, uncredited), standing alongside security men Gardner (Glenn Wrage) and Grant (Jeff Mash), didn't free the still-bearded Doctor from his handcuffs, as here. Instead, the still-cuffed Doctor followed River into the TARDIS… where, watched by Rory and Nixon in a scene excised from the shooting script, he (understandably) struggled to operate the TARDIS controls. "River, could you uncuff me now?" he asked. "Hold still, Sweetie…" began River, flourishing the open razor from before. "We're going to be just fine…" And that was the last we saw of the beard!

Has the Doctor knowingly brought about the Nixon's downfall?

In a bedroom, Amy sees an old photo of herself, holding a baby… and meets the girl in the spacesuit, who begs for her help. Then the aliens appear, and Amy screams.

21m 21s Returning Nixon to the White House, the Doctor tells him: "You have to tape everything that happens in this office. Every word, or you won't know if you're under the influence." Nixon did, in fact, take up the Doctor's suggestion, and microphones were installed in the Oval Office on 16 February 1971. Since the release of a so-called 'smoking gun' tape, recorded three days after the break-in at the Watergate building, would one day lead to Nixon's resignation, *The Fact of Fiction* has to ask: has the Doctor just knowingly brought about the President's downfall?

Although now clean-shaven, the Doctor here remained handcuffed in the 'beard' version of the script – in which he told Nixon that his chin looked "enormous… like an elbow" because River had "shaved it wrong". Summoned inside the TARDIS to respond to Canton's call, the Doctor asked River if she'd uncuff him now. "Oh, we'll see how it goes," she replied.

24m 14s With Rory having collected the kidnapped Amy's discarded nanorecorder, placed under her skin by the Doctor to help her remember the aliens, the being shot by Canton reveals itself to be one of "the Silence" – "a neck prickling moment" for the Doctor, according to stage directions, as he recalls the mysterious "whatever" first mentioned by Prisoner Zero in *The Eleventh Hour* (2010), then by refugees from Saturnyne in *The Vampires of Venice* (also 2010).

25m 38s At the warehouse, River uses a Magpie Technology® EMF meter reader – ie, an electromagnetic field measuring device manufactured, probably, by a subsidiary of the Magpie Electricals company introduced in *The Idiot's Lantern* (2006) – to examine the little girl's alien tech-filled spacesuit (found, unoccupied, at the orphanage; its comms system automatically dialled the highest authority it could find, hence the calls to Nixon).

27m 40s The Silence needed a spacesuit to protect the girl (who's now run away) – which is why they influenced the human race to go to the Moon, reckons the Doctor. Simultaneously, on TV, the *Saturn V* carrying the crew of Apollo 11 lifts off… making this 9.32 AM (Eastern Daily Time) on Wednesday 16 July 1969.

SUMMER OF '69

What happened in the three months between *The Impossible Astronaut* and *Day of the Moon*? A feature in *Doctor Who: The Brilliant Book 2012* (BBC Books, 2011) fills in the blanks. Having exited the warehouse and returned to the TARDIS, the Doctor proposed that, in order to work out the extent of the alien infestation, Amy, Rory and River would become renegades, "hunted nationwide by Canton and his former FBI pals…" The Doctor, however, needed to stay close to Canton, to keep reminding him about the memory-eating alien menace – hence his fake 'arrest'.

Amy travelled to North and South Dakota, then to Washington State to investigate the Maury Island UFO sightings of 1947, then Idaho. River reached New York via South Carolina, Kentucky, Pennsylvania and New Hampshire – learning about the Kelly-Hopkinsville alien sighting of 1955 en route. Rory, meanwhile, visited Oklahoma, California and Texas… where he researched the theft of one version of artist Edvard Munch's *The Scream* (1893) from a Dallas art gallery. Noting that the painting had been stolen before, Rory wondered: "Could it be that Munch was influenced by Enemy sightings, and they've been trying to suppress it ever since?"

DOCTOR WHO
THE OFFICIAL GUIDE TO THE HIT TV SERIES
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THE BRILLIANT BOOK 2012

KAREN GILLAN

ARTHUR DARVILL

In the Area 51 cell, Canton has used Amy's phone to record video of the wounded Silent telling him: "You should kill us all on sight..."

31m 48s Nixon is among the millions watching on TV as the lunar module *Eagle* lands at 'Tranquility [sic] Base' – meaning it's now 3.17 PM (EDT) on Sunday 20 July. On screen, the voice of Houston-based CAPCOM [Capsule Communicator] 'Charlie' Duke can be heard saying, "We copy you on the ground. You got a bunch of guys about to turn blue..." – his immediate response to Neil Armstrong's historic assertion of moments before: "The Eagle has landed." CBS news anchor Walter Cronkite can then be seen taking his spectacles off – whistling "Whew, boy!" in the original footage.

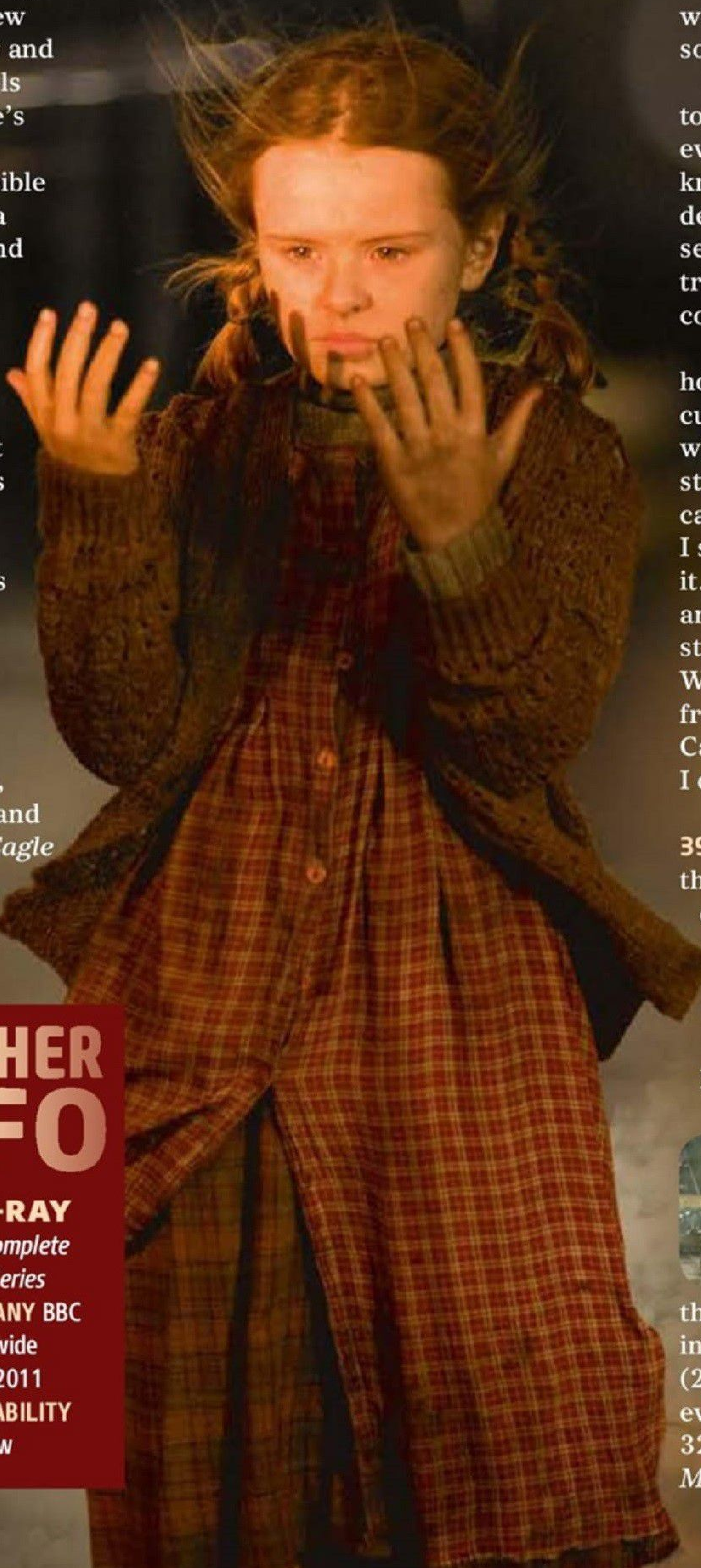
33m 10s Having used the nanorecorder to track Amy, the Doctor has materialised the TARDIS in a Silence ship... and recalls how he saw an abandoned ship of the same type in *The Lodger* (2010). The viewers knew this last episode, of course, when Rory and River found a Silence ship in the tunnels under the warehouse – and since there's nothing to say that this isn't the *same* Silence ship seen there, it's not impossible that Amy has been held prisoner only a matter of feet away from the Doctor and Rory for the last three days!

34m 39s The Doctor's brought the TV set with him, showing video live from the lunar surface. "And we're getting a picture on the TV," says replacement CAPCOM Bruce McCandless, moments before the first moonwalk...

35m 10s Billions will look back at Armstrong taking that very first step, the Doctor tells the Silents, "and they will never, ever forget it." Whereupon, bizarrely, the TV plays audio from six and a half hours earlier, moments before *Eagle* landed! Here, Buzz Aldrin says, "OK. Engine stop... ACA out of detent" – meaning the control stick's out of its centred position – and finally, "Mode control, both auto. Descent engine command over-ride, off."

35m 33s It's 10.56 PM (EDT). Via the device placed in the command module by the Doctor, Canton drops the recording of the captive Silent's hypnotic command to "kill us all" into Neil Armstrong's "one small step" speech.

"You just raised an army against yourself," gloats the Doctor. As scripted, as the drinkers in the Washington bar turned to look at the Silent among them, he continued in voiceover: "You just woke a world of sleeping tigers, and guess who's for breakfast!" Next, the picture cut to a rooftop – the same rooftop that River jumped from, perhaps – where two Silents were seen backing away towards the edge as more people advanced on them. "You made them strong. You made them killers," said the Doctor. Then the picture cut to the Chicago docklands setting dropped from the top of the episode, where we were supposed to see: "A SILENT, crawling pitifully along the ground – panning up to a crowd of DOCK WORKERS, advancing with deadly determination."



37m 29s All escape back to the TARDIS while River blows the Silents away. But wait! Surely Amy and Rory must have seen the Armstrong moonwalk before, as archive footage? In which case, shouldn't both of them have been immediately compelled to try to kill the Silents they saw prior to now – in the Oval Office, for example, or in the tunnels under the warehouse – or have they been caught in some headache-inducing paradox?

We're never told exactly what happens to the Silence. It'd be fair to assume they evacuate the Earth at this point – but who knows? If we can't remember seeing them dead any more than we can remember seeing them alive, people might have been tripping over increasingly desiccated Silent corpses for the last half-century...

At least one Silent does remain on Earth, however – according to a deleted scene, cut from before the Doctor's final meeting with Nixon. Back in Area 51, in the dwarf star alloy cell, Canton bade farewell to the captive Silent, telling it: "It's up to you. I suppose you could try to make a run for it. But you are surrounded by an entire army with orders to kill you." The Silent stayed silent, so Canton continued: "No? Well, from now on this door only opens from the outside. So see ya!" Exiting, Canton concluded: "Oh! And I sure hope I don't forget you're in there."

39m 45s Using a derogatory nickname that originated in the acrimonious 1950 campaign for California's US Senate seat, the Doctor promises 'Tricky Dicky' Nixon that people won't forget him. "Say 'Hi' to David Frost for me," he adds – anticipating the famous Frost-Nixon TV interviews of 1977.

44m 42s Six months later, in New York – Chicago in the script – a tramp (Ricky Fearon) sees the lost girl begin to regenerate. Her next incarnation is revealed in *Let's Kill Hitler* (2011), and the incarnation after that will eventually return to New York, albeit some 32 years in the past, in *The Angels Take Manhattan* (2012). **DWM**

FURTHER INFO

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Top: The Doctor says goodbye to Nixon in the Oval office.

Right: A young girl (Sydney Wade) prepares to regenerate on the streets of New York...

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Available from bigfinish.com

Review by **TIM WORTHINGTON**
Illustration by **JAMIE LENMAN**

When Big Finish launched its series of *Doctor Who* audio adventures with *The Sirens of Time* back in 1999, the more cynical fans could have been forgiven for thinking that they'd seen it all before.

From the 1996 TV movie to Virgin Books' *New Adventures* to someone getting his car painted with an announcement that he was 'The New Doctor Who', there was no shortage of interested parties queueing up for the chance to make their own version of the programme while the BBC wasn't. Some of those cynical fans probably had the odd bash at writing fan fiction. Some of the above were better received than others, but even so, nobody really expected any of them to endure in the way that *Doctor Who* itself had.

BBC
DOCTOR WHO
THE LEGACY OF TIME

Big Finish, however, was clearly a very different prospect right from the outset. *The Sirens of Time* boasted high production values, a strong script from Nicholas Briggs and, most importantly, the involvement of three former Doctors. And the past 20 years have seen the audio adventures go from strength to strength.

Doctor Who's return to television in 2005 could have spelt the end for Big Finish. If anything, the company reacted with growing confidence and higher aspirations, pulling off ambitious casting coups and making a success of risky ideas, such as its tremendous adaptations of the three *Doctor Who* stage plays. Already well versed in producing *Doctor Who*-associated spin-off adventures for the likes of Bernice Summerfield, *Torchwood* and the Daleks, Big Finish diversified into other cult series, including *Sapphire & Steel*, *The Avengers*, *The Tomorrow People*, *The Prisoner*… and, coming soon, a new series of adventures based on *Adam Adamant Lives!*, a series overseen by two of *Doctor Who*'s original driving forces, Verity Lambert and Sydney Newman.

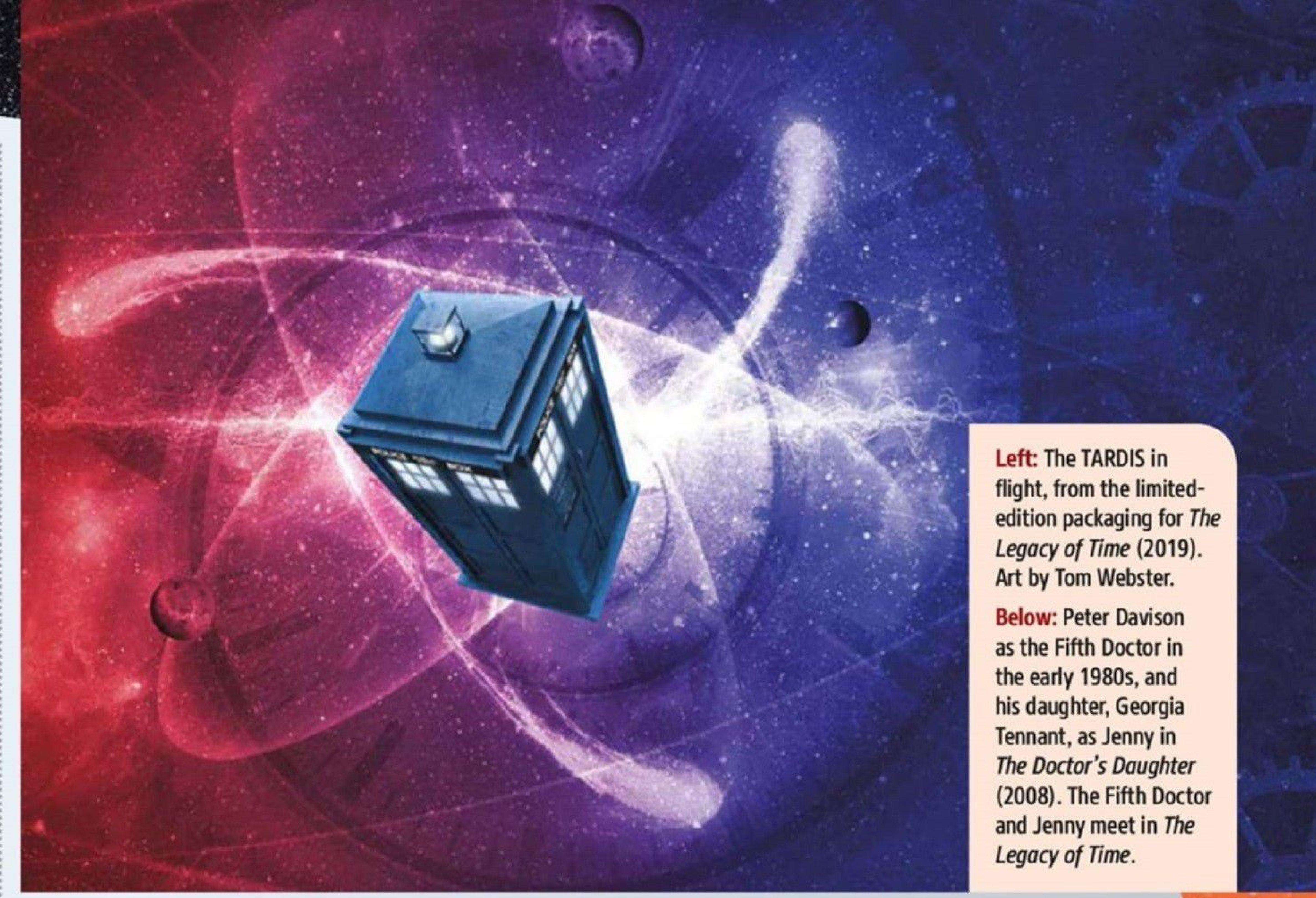
Released to mark 20 years of Big Finish, *The Legacy of Time* is an eight-disc box set that's every bit as ambitious and star-studded as the occasion demands. Spread

across six episodes and featuring plenty of familiar faces and returning favourites, the adventure is a collection of linked standalone stories concerning a mounting threat from expanding damage to the space-time continuum, damage that may or may not have a more sinister purpose. If you're not a regular Big Finish listener, don't let that put you off – you don't need to know anything about the continuity of past stories. References are there to spot if you know about them, but they won't get in the way if you don't. If – like this reviewer – you're an occasional Big Finish listener, *The Legacy of Time* is a tremendous amount of fun. If you've never heard any of their output at all, then it could be an ideal place to start.

James Goss' opening story, *Lies in Ruins*, sees Professor River Song and longtime spin-off favourite Professor Bernice Summerfield finally encounter each other – and they're not especially pleased about it. When they're joined by the Eighth Doctor and new companion Ria (a chirpy and enthusiastic soul with a not especially dark secret, which means that there's literally less to her than meets the eye), they begin to suspect that the ruined planet they've been sent to survey might actually be the home of "the wisest, most boring race the universe has ever known." And an all-too-familiar sound effect is on hand to wryly reinforce that point to the listener.

Beginning with an amusing chat about the laws of physics as 'interpreted' by James Bond films, John Dorney's *The Split Infinitive* teams the Seventh Doctor and Ace with their old friends from Counter-Measures, the military scientific intelligence team first seen in *Remembrance of the Daleks* (1988). Big Finish previously depicted Counter-Measures in both their original early 1960s setting and in a series of 1970s-set adventures; in this story we get both, as the Doctor and Ace try to prevent a spot of breach-facilitated organised crime across two decades. Their antagonists? Jet Age ne'er-do-wells, and Big Finish regulars, the Rocket Men. The high-speed hilarity is packed with period detail, and there's even a knowing reference to the Republic Pictures serial *King of the Rocket Men* (1949), which will raise a smile from anyone who eagerly devoured whatever science fiction the BBC decided to show in the long gaps between series of *Doctor Who*.

Counter-Measures also appear in Guy Adams' *The Sacrifice of Jo Grant*, which sees the present-day Jo – along with Kate Stewart and Osgood – encounter the Third Doctor on the other side of a breach. There are plenty of gags about Pertwee-era hallmarks, notably a subtle line that will have fans of *The Claws of Axos* (1971) snorting with laughter, alongside more contemporary concerns (even touching on recent fan debate over whether the Doctor is a vegan) and a genuinely heart-wrenching dilemma as Kate is offered the chance to literally confront her past.



Left: The TARDIS in flight, from the limited-edition packaging for *The Legacy of Time* (2019). Art by Tom Webster.

Below: Peter Davison as the Fifth Doctor in the early 1980s, and his daughter, Georgia Tennant, as Jenny in *The Doctor's Daughter* (2008). The Fifth Doctor and Jenny meet in *The Legacy of Time*.

> **Peter Davison is, of course, Georgia Tennant's father in real life too, and they are both clearly having a whale of a time here.**

There's a somewhat less emotionally fraught meeting of the generations in Matt Fitton's *Relative Time*, as the Fifth Doctor's efforts to investigate the breaches bring him into contact with Jenny, his yet-to-be-created 'child', first seen in *The Doctor's Daughter* (2008). Peter Davison is, of course, Georgia Tennant's father in real life, and they're clearly having a whale of a time here, turning in infectious and riotously fun performances as they trade one-liners and insults while battling another familiar Big Finish villain – fugitive criminal Time Lord the Nine – and, less sinisterly if no less seriously, a pleasure-cruise company that has elected to take financial advantage of the breaches.

By the time the Sixth Doctor and veteran Big Finish companion Charley Pollard reunite with their old friend DI Patricia Menzies in *The Avenues of Possibility*, the breaches are spilling into London's streets and causing temporal havoc – alongside, inevitably, an influx of Zeppelins. With the unlikely assistance of novelist Henry Fielding and his brother John (founder of the Bow Street Runners), they find themselves tackling a familiar foe. Jonathan Morris' script crackles with wit and imagination, together with gags about the time-travel sitcom *Goodnight Sweetheart*.

The "fractures around a bullet hole", as the Sixth Doctor puts it, all come together – by dragging ever further apart – in *Collision Course* by Guy Adams. Opening with Leela and Romana on Gallifrey, trying to work out why one planet was apparently two entirely different planets on their respective visits to it with the Fourth Doctor, this nail-biting conclusion hurtles deep into Big Finish's history and beyond, ending up with a new interpretation of some fundamental *Doctor Who* mythology. It all culminates in a twist you'll probably be expecting, followed by one you almost certainly won't.

The decision to hand each instalment to a different writer and different main cast is what makes *The Legacy of Time* more than just another anniversary story. Helped in no small part by the use of music and sound effects appropriate for each featured Doctor, each →

→ has its own distinct tone and style, from airborne hi-jinks to poignant reflections on nostalgia, riveting the listener's attention across what could so easily have been just one very long adventure. It's to the credit of the writers and producers that you don't have to have encountered Charley, Benny, DI Menzies or the Nine before to become immediately caught up in their escapades. And while the cast are all on top form, special mention should go to Tim Treloar's considered interpretation of Jon Pertwee's Doctor and also to Alexandria Riley (previously heard in some of Big Finish's *Torchwood* adaptations) as the boisterous and immensely likable Ria. Hopefully we'll be hearing more of her in future adventures.

The two-disc behind-the-scenes documentary is narrated by producer David Richardson, who takes us from the start of the project (a single email back in 2016) right up to the final edit. This is interspersed with extracts from the raw audio recordings, interviews with cast and crew, and a few other surprises. It's especially interesting to hear James Goss talk about the challenge of writing for two much-loved characters who, on face value, would appear to be virtually the same much-loved character. And the assembled cast of *Remembrance of the Daleks* have a right old laugh during their recording sessions, reflecting on how little their team dynamic has changed since 1988.

It's also fascinating to hear how many casting and production decisions were made relatively late in the day, for a variety of practical (and in one case tragic) reasons. So many plot details that you would not unreasonably assume were top of the list from the outset weren't part of the original plan, and it's to Big Finish's credit that they've made everything appear so seamless.

Left: Lisa Bowerman as Professor Bernice Summerfield, in a publicity photo for the first Big Finish release, *Oh No it Isn't!* (1998).

Bottom: K9 in *The Armageddon Factor* (1979).

> If you're an occasional Big Finish listener, *The Legacy of Time* is a tremendous amount of fun.

Right at the end, everyone involved is asked for their thoughts on Big Finish's landmark anniversary. The fulsome enthusiasm and praise speaks volumes, taking in cast members who credit the range with reviving their careers, writers still thanking their lucky stars for that unexpected break, Katy Manning's touching comments on her love of working with Tim Treloar, and Tom Baker's disarming and heartfelt gratitude to all concerned. If the artists themselves are this fond of Big Finish, then it's no wonder that *Doctor Who* enthusiasts are too.

It's a fair bet that many *Doctor Who* fans, cynical or otherwise, have at some point imagined their own multi-doctor reunion adventure, no doubt putting spectacle above story and expecting it to work on that basis alone. Big Finish, whose slogan is of course 'We Love Stories', have taken exactly the opposite approach with *The Legacy of Time*, to tremendous effect. It's a series of great shorter stories feeding into one bigger, simpler one, and everyone is there to play their part, not simply to make a cameo for the benefit of loyal listeners.

One of the biggest sensations of 2019 has been *Avengers: Endgame*, a movie that tied a number of individual superhero adventures into one massive climax. This is essentially *Doctor Who*'s equivalent, only with higher stakes and lower spectacle. Even the most hardened cynic will be happy to have been proved wrong this time. **DWM**

Talking Book

Doctor Who and the Armageddon Factor
Featuring the Fourth Doctor, Romana and K9
Written by Terrance Dicks
Read by John Leeson
RRP £20 (CD)

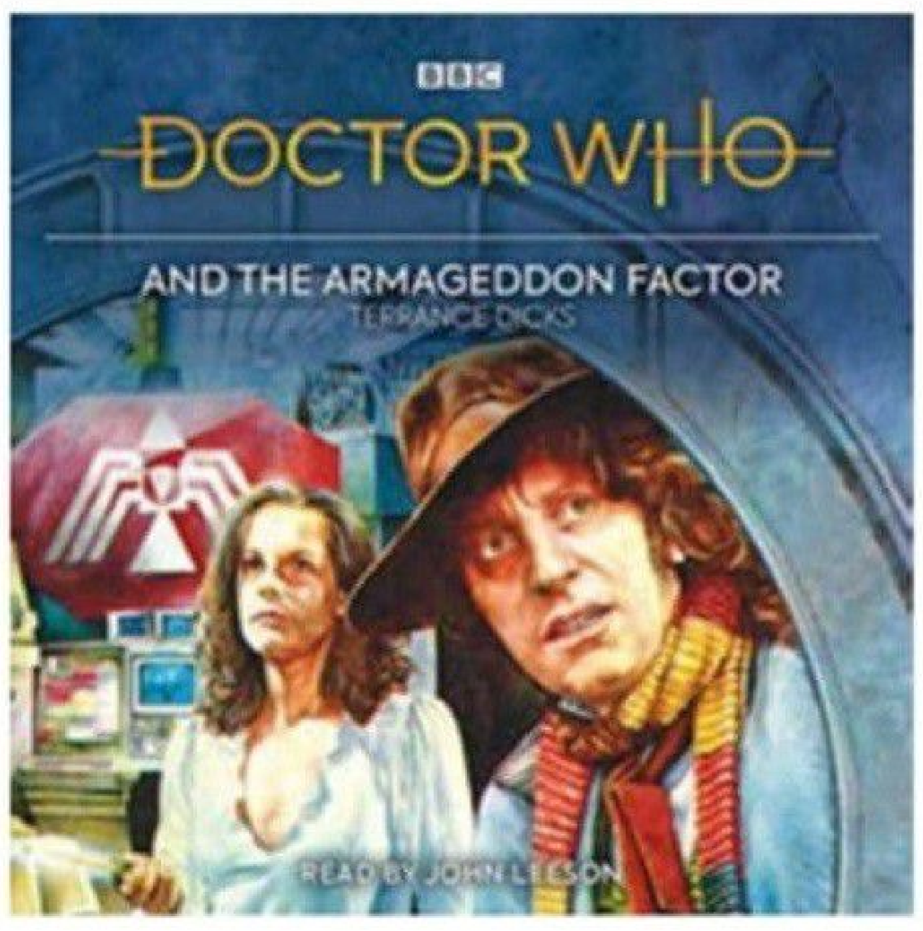
Available from BBC Audio

Doctor Who and the Armageddon Factor is the kind of novelisation where Terrance Dicks really earned his wedge, taking a six-part TV story (from the minds of scriptwriters Bob Baker and Dave Martin) and distilling it into a potboiling novel that loses none of the original's ambition. As such, it's a perfect addition to the audiobooks range, especially given John Leeson's excellent reading.

As the conclusion to the quest for the Key to Time, 1979's *The Armageddon Factor* was a fitting end to the Doctor and Romana's season-long McGuffin hunt. The planets of Atrios and Zeos have been devastated by a centuries-long war, and somewhere nearby lies the sixth segment of the Key. But a sinister force waits for the Doctor in the shadows... It's a heady end-of term party packed with time loops, monsters, a scary villain, dodgy Time Lords and last-minute turnarounds.

All these elements are mined brilliantly by John Leeson, who brings a wealth of experience to the production. There's plenty of action for K9, allowing his vocal originator some fun, especially with a possessed version of the dog. For all Leeson's gentleness, he can play great baddies; his raspy, throaty rendition of the Shadow – a vastly underrated *Doctor Who* villain – is a sinister joy. As well as lending every character a distinctive voice, Leeson also gives each scene just the right pace and tone, whether humorous, unsettling or action-packed.

Like the narrator, the sound designers have plenty to play with, possibly more than usual. Recent releases have opted for a low-key approach, but not here. Ray-guns, missiles, spaceships and miniaturisations are given depth and colour to match the size of the story, along with music to match. *The Armageddon Factor* will never be *Doctor Who*'s greatest adventure – on TV or the printed page – but it's written with flair and read here with élan. **MARK WRIGHT**



Resurrection of the Daleks

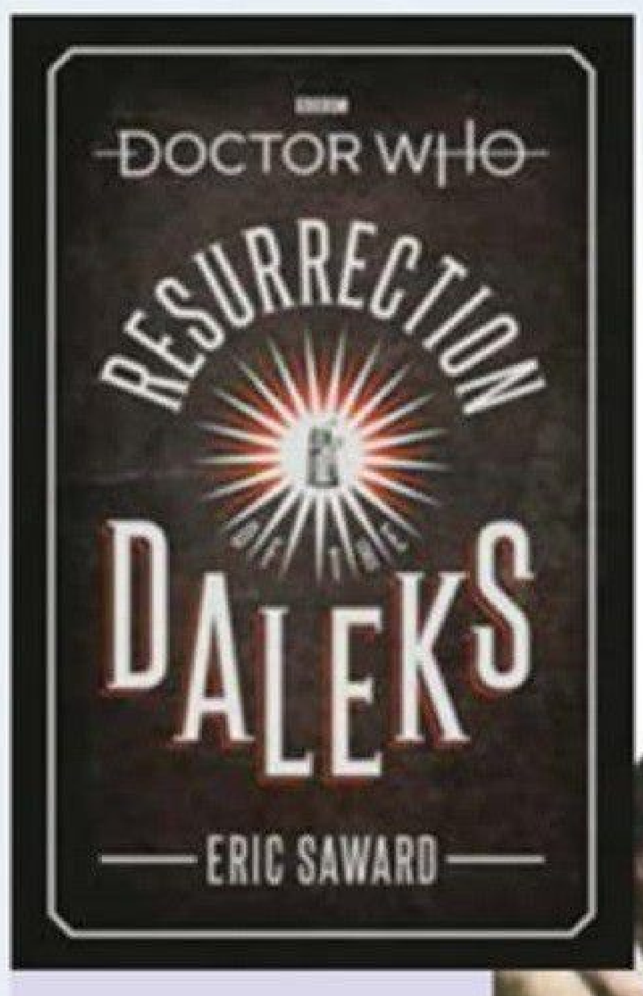
Books

Resurrection of the Daleks
Written by Eric Saward
Featuring the Fifth Doctor, Tegan and Turlough
RRP £12.99

Available from BBC Books

One of the selling points of *Doctor Who* novelisations has always been the opportunity they present to expand on a story's original details. There's long been a feeling that *Resurrection of the Daleks* (1984) would benefit from this more than most. One criticism of Eric Saward's script is that it's a collection of plots in search of a story. Coming back to it as a novelist three and a half decades later, Saward has seized his chance. And he's done so in such an idiosyncratic way that reading the book is just as worthwhile as rewatching the original episodes.

Many of these new touches are small character flourishes. The Supreme Dalek, for instance, is presented as a prima donna, prone to melodramatic exaggerations that endlessly irritate its long-suffering deputy. It's revealed, too, that the Doctor first met the shady mercenary Lytton when the latter was running a jazz club in Old Compton Street. Saward also loves *Hitchhiker's Guide*-style asides, including a pages-long fantasia on the TARDIS and its unseen robot chef, Ooba-Doa. He writes in a characteristically wry tone (one character is blown to bits and "the mess was terrible"), although perhaps with a few too many redundant adjectives. I was also personally disappointed that the author didn't embrace one of *Doctor Who*'s greatest OTT moments, when Stien's mental conditioning begins to break down, opting instead for the relatively bland protest, "The confusion in my mind is too strong."



The author's sequel, 1985's *Revelation of the Daleks*, features an obvious theme of characters watching each other on video screens. Saward's *Resurrection* novelisation also makes it clear that he's interested in the idea of surveillance, even voyeurism. With many of the major characters, including the Supreme Dalek, Davros, and the surviving space station crew, confined in one location, video cameras become essential to keeping them all involved in the plot. But the theme is extended further in several creepy passages where Turlough realises he's being stalked remotely by the Daleks through the lenses on the prison ship, the *Vipod Mor*. With so much of their power bound up in what they can see through their network of cameras, no wonder damaged Daleks cry out and flail around when their vision is impaired.

> Eric Saward's *Resurrection* novelisation makes it clear that he's interested in the idea of surveillance, even voyeurism.

That said, some of the script's flaws persist. Characters flip allegiances at the drop of a hat, and the Supreme Dalek's plan to conquer Gallifrey merits no more consideration now than it did in 1984. This is surprising, because elsewhere in the book Saward is keen to flash some new series credentials; Henrik's department store is mentioned more than once. Yet he has practically nothing to say about the Time War beyond the Doctor's warning that killing the Time Lords will "make war on Time itself – all you will get is chaos." However, the response is brilliantly chilling: "The Daleks make their own history."

The final part of the novel drops most of the expansiveness of earlier chapters in favour of a chaotic and staccato race through dark places to the final bloodbath. While this faithfully captures the pace of the script, freed from the demands of strictly timed episodes, I would have liked a little more space to digest the Doctor's confrontation with Davros, Stien's self-sacrifice, and ultimately Tegan's decision to leave the TARDIS because of the horrors she's witnessed. On TV the last of these felt like a stretch. The novel addresses it to an extent in a short scene where Tegan is appalled at the murder of a beachcomber who's in the wrong place at the wrong time – a character who would have lived had she not cried out for help.

An epilogue leaves us, as the original episodes did, in the company of Tegan – but adds a twist that feels like the perfect pitch for a new Big Finish series and had me laughing out loud. And that's *Resurrection of the Daleks* all over. In this new incarnation it's every bit as much a black comedy as *Revelation*. **MATT MICHAEL**

Top: Davros (Terry Molloy) examines the damage inflicted by the Movellan virus in *Resurrection of the Daleks* (1984).
Right: Stien (Rodney Bewes) and the Doctor (Peter Davison).

Doctor Who: The Collection Season 10

Blu-ray

BBC Studios RRP £56.16
Featuring Jon Pertwee (The Doctor), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart)
Contains *The Three Doctors*, *Carnival of Monsters*, *Frontier in Space*, *Planet of the Daleks*, *The Green Death*

Doctor Who's tenth series was transmitted from 1972-73. Reaching its first acknowledged anniversary season was obviously a cause for celebration. But, 40-odd years on, is the series' content worth celebrating too?

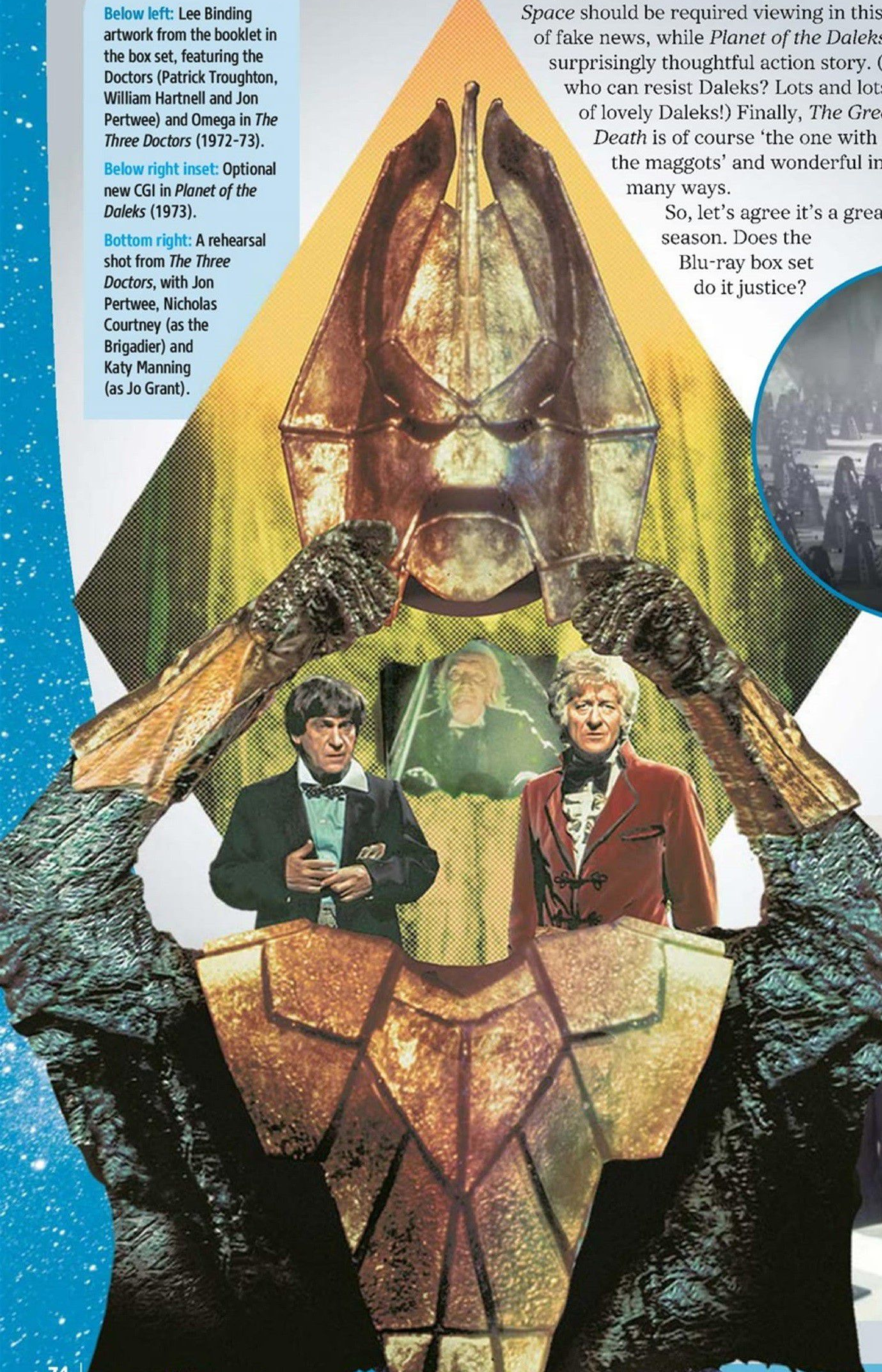
Put simply: yes.

The Three Doctors has its faults, but the banter between its multiple leading men is worth the price of admission alone. *Carnival of Monsters* is one of Robert Holmes' best scripts, both funny and insightful. *Frontier in Space* should be required viewing in this age of fake news, while *Planet of the Daleks* is a surprisingly thoughtful action story. (And who can resist Daleks? Lots and lots of lovely Daleks!) Finally, *The Green Death* is of course 'the one with the maggots' and wonderful in so many ways.

So, let's agree it's a great season. Does the Blu-ray box set do it justice?

The original DVD releases of each serial were well-supplied with extras, and at first glance you might think that not a great deal has been added. But you'd be wrong. Of the new extra features, the jewel in the crown is Ed Stradling's *Doctor Who and the Third Man*, which uses previously unseen archive interviews to tell the story of the Third Doctor's era, with the help of new material from the erudite Matthew Sweet and interviewees Steven Moffat, Mark Gatiss and Katy Manning. Inevitably, long-term fans will have heard some of the anecdotes before but they're needed to tell the story as a whole, and as an overview it's very worthwhile. It might be on Disc Six, but watching it before launching into the rest of the set helps to view Season 10 in context.

Other faces from a more modern era of *Doctor Who* pop up in *Behind the Sofa*, as Pete McTighe, Phil Collinson and Joy Wilkinson give their opinions on the stories. The revelation as to what McTighe would do first if he had a time machine should bring cheers from *Doctor Who* fans around the globe – and please, before you watch, try to guess what baby Phil Collinson's first word was. There really should be a prize for anyone who gets it right! Also watching from 'behind the sofa' are Katy Manning (for whom the word 'irrepressible' might have



Below left: Lee Binding artwork from the booklet in the box set, featuring the Doctors (Patrick Troughton, William Hartnell and Jon Pertwee) and Omega in *The Three Doctors* (1972-73).

Below right inset: Optional new CGI in *Planet of the Daleks* (1973).

Bottom right: A rehearsal shot from *The Three Doctors*, with Jon Pertwee, Nicholas Courtney (as the Brigadier) and Katy Manning (as Jo Grant).

Far left: Joy Wilkinson, Phil Collinson and Pete McTighe get together for *Behind the Sofa*.

Left: Latep (Alan Tucker) and Jo in *Planet of the Daleks*.

Below inset: Katy Manning and Stewart Bevan take a nostalgic trip in *Keeping Up with the Joneses*.

Bottom: Professor Clifford Jones (Stewart Bevan), Jo, the Doctor and Sergeant Benton (John Levene) in *The Green Death* (1973).

> **Faces from a more modern era of *Doctor Who* pop up, as Pete McTighe, Phil Collinson and Joy Wilkinson give their opinions on the stories.**

been invented), Richard Franklin and John Levene, who discuss their memories of the time.

It's always lovely to hear from members of the UNIT family, but there's something very special about discovering new facts about familiar names. In producer Chris Chapman's *Looking for Lennie*, presenter Toby Hadoke puts meat on the bare bones of the information we have on Lennie Mayne, director of *The Three Doctors*. The feature has a lot to live up to after the joy that was Chapman and Hadoke's similar documentary on Peter R Newman for *The Sensorites* DVD, but it doesn't disappoint. So many fascinating people have been part of the story of *Doctor Who*, but – having passed away before the days of conventions, let alone DVD extras – remain uncelebrated. Here, however, we get to know Lennie, the "small compact lunatic" (as interviewee Bernard Cribbins describes him) who tragically died in a boating accident in 1977. There must be many candidates for this bittersweet treatment; more like this in future sets, please.

Oh, and for those who find 'what they look like now' one of the most fascinating aspects of *Doctor Who* extras, there's another treat in store with the reunion of *The Three Doctors*' Mr and Mrs Ollis – Laurie Webb and Patricia Prior, both of whom were part of Mayne's unofficial rep company.

Talking of reunions – imagine not only being reunited with an ex from your distant past, but also having someone film you as you tour your old haunts. Eek! Well, the main new extra for *The Green Death* sends Katy Manning and one-time boyfriend Stewart Bevan to Deri in Wales, aka Llanfairfach, where they visit locations and chat with locals who were involved in the original shoot in some way or other, including the schoolboys who hid behind some bushes on 'Metebelis 3' and scratched their names on the TARDIS. It's charming, and while the Joneses have popped up in various spin-offs here and there since they headed off to the Amazon in 1973, it does make one long for a full 'Jo and Cliff: Eco-Warriors' series, especially as the themes of *The Green Death* are still relevant today.

Providing vintage episodes with updated special effects is a controversial area. Undoubtedly *Planet of the Daleks*' new CGI is smoother than the original smoke-billowing Dalek ship and the flooding of a batch of Louis Marx toy Daleks. These new effects may appeal to people more used to today's television, but they lack the charm of the original sequences. Sensibly, the updates are optional, so it's a win for those on both sides of the debate.

Having PDFs of the production paperwork is a great resource, and the Blu-ray version of the superb *Death of the Doctor* (2010) is a welcome bonus. (With any luck it will also act as a gateway for anyone who missed out on *The Sarah Jane Adventures.*) And sometimes the smallest things are the sweetest. Who'd have dreamed in the early 70s that people in 2019 would be rewatching a snippet from *Nationwide* in which Jon Pertwee demonstrates how to fold a collapsible caravan in 11 seconds? Eleven seconds? They don't call him the action Doctor for nothing...

JACQUELINE RAYNER

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

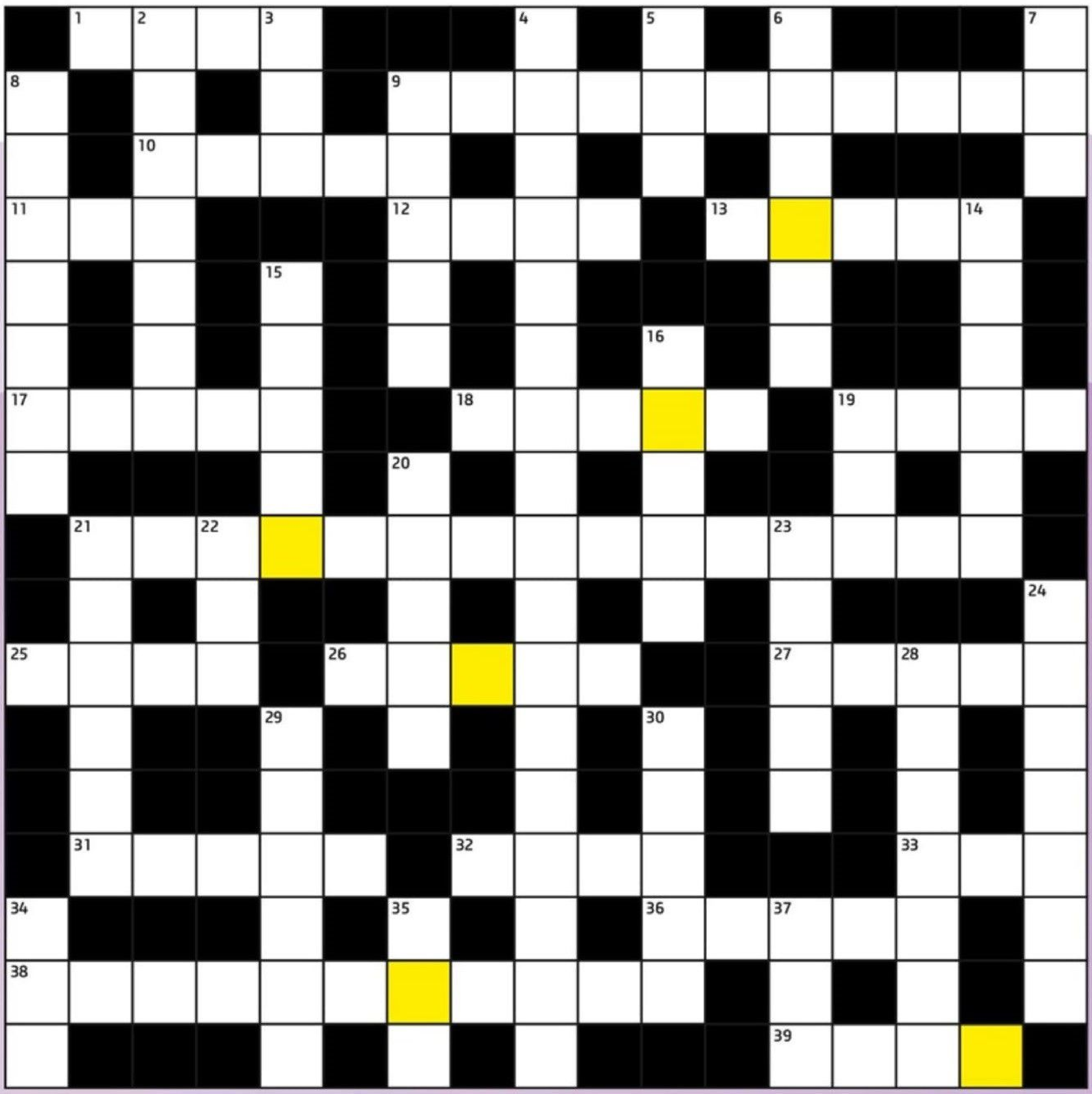
THE LEGACY OF TIME CD BOX SET

The Legacy of Time is six connected full-cast audio stories in which characters from the history of *Doctor Who* cross paths. The stellar cast includes Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann as the Doctor. The adventure is available now from *bigfinish.com* priced £39.99 on download and £44.99 as a limited-edition CD box set. **DWM** has **THREE** copies of the box set to give away. To be in with a chance of winning one, rearrange the letters in the yellow squares of the crossword puzzle to form the name of one of the Doctor's companions.

BBC
DOCTOR WHO
THE LEGACY OF TIME

Know your Alpha (Centauri) from your Omega? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

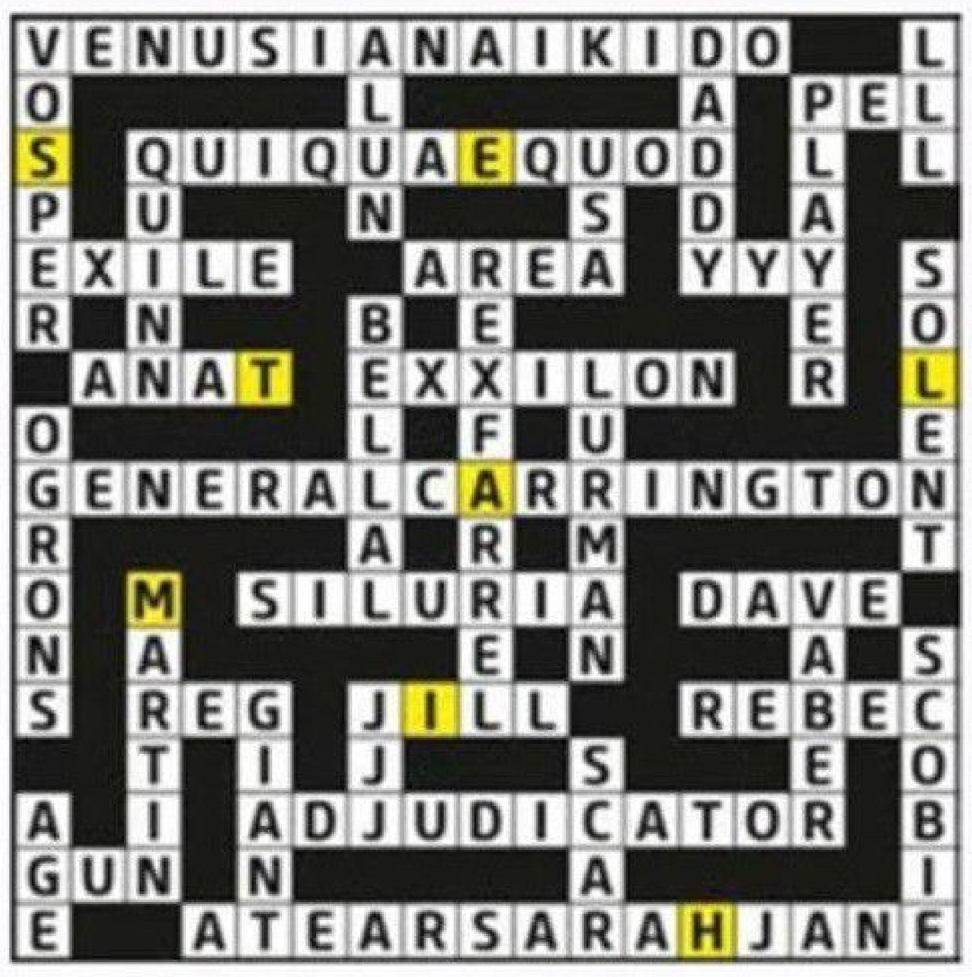
1 Morgue worker who witnessed the Crimson Horror (4)
9 (and 18 Across) Prolific director (11,5)
10 Crewmember on the *SS Pentalian* (5)
11 16 Down, according to the Swampies (3)
12 (and 26 Across) Played Dr Black (4,5)
13 (and 36 Across) Played Irongron (5,5)
17 Country partitioned in 1947 (5)
18 See 9 Across
19 (and 21 Down) A description of Alzarian evolution (4,6)
21 Mercenary used by the Daleks (9,6)
25 Slave on the planet that formed around the *P7E* (4)
26 See 12 Across
27 Handmaiden of Queen Galleia (5)
31 Lee ___ – played UNIT scientist Malcolm Taylor (5)
32 Bret ___ – Sara Kingdom's brother (4)
33 Morgue worker at the hospital where the Seventh Doctor regenerated (3)
36 See 13 Across
38 The Clantons (11)
39 Fiancée of Mykros (4)

DOWN

2 Son of Morgaine (7)
3 ___ *and the Devil Seeds of Arodor* – *Doctor Who* spin-off (3)
4 Medical Officer on the *Vipod Mor* – according to the novelisation of *Resurrection of the Daleks* (2,9,6)
5 William ___ – played 10 Across (3)
6 Murderer on board the *Hyperion III* (6)
7 ___ *of Infinity* (3)
8 Radioactive planet (8)
9 John Lumic's company – ___ Industries (5)
14 Steve ___ – co-creator of Abslom Daak (6)
15 ___ Forge – space station visited by the Doctor, Bill and Nardole (5)
16 Found on a moon of Delta Magna (5)
19 The Adipose (3)
20 Artie Maitland's sister (5)
21 See 19 Across
22 Sam Seeley's wife (3)
23 Dr ___ – cosmic ray researcher (5)
24 Home planet of the Kraals (7)
28 Type of crystals found in the Timelash (7)
29 Evil since the dawn of time (6)
30 Selris, Eelek and Vana (5)
34 *The ___ of Steel* (3)
35 ___ 1 – Bessie's number plate (3)
37 Associate of 3 Down

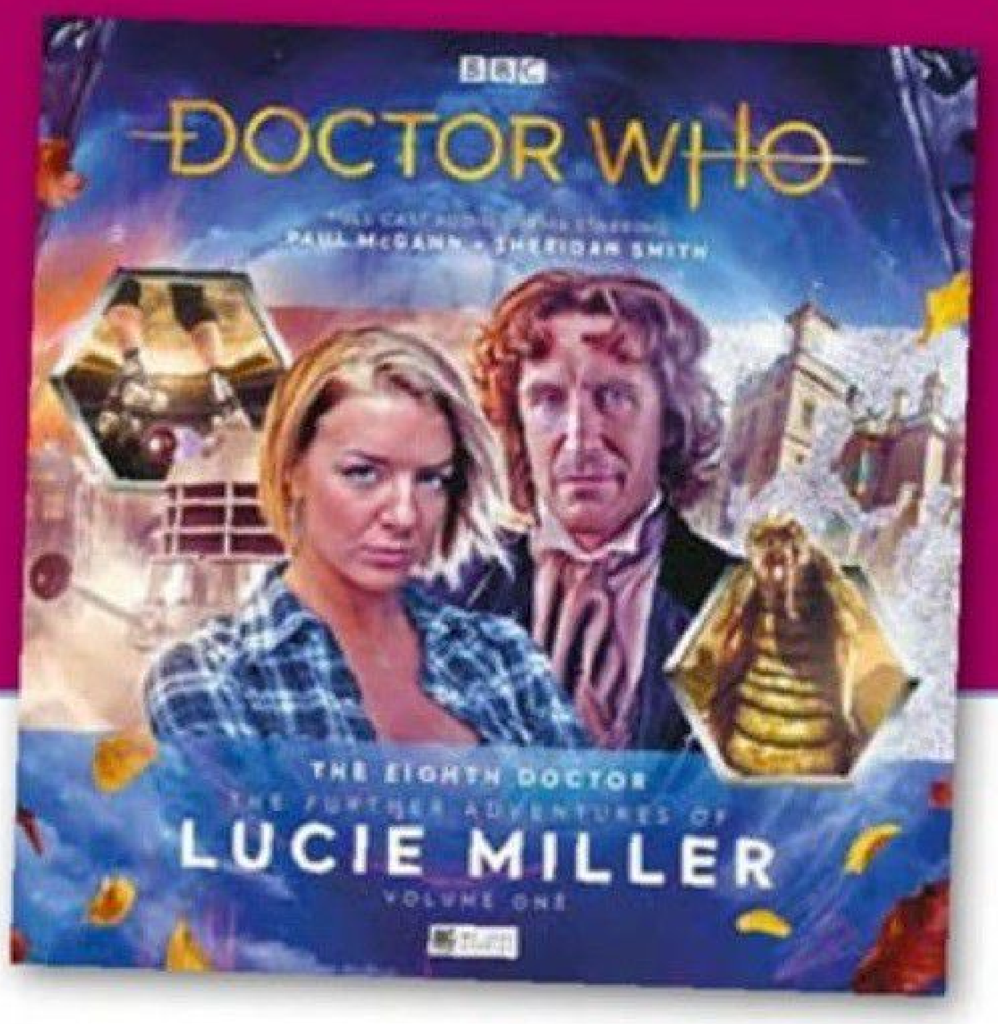
ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: **TIMELASH**

THE FURTHER ADVENTURES OF LUCIE MILLER
CD BOX SET



New from Big Finish is *The Further Adventures of Lucie Miller*, four adventures featuring the Eighth Doctor (Paul McGann) and his companion Lucie Miller, voiced by Sheridan Smith.

It's been several months since Lucie Miller ended up travelling through time and space in the company of the Doctor. They've met Daleks on Red Rocket Rising, Cybermen on the planet Lonsis and aliens eating glam rockers at a service station just off the M62. But their greatest adventures are yet to come...

The four stories in this set are *The Dalek Trap* by Nicholas Briggs, *The Revolution Game* by Alice Cavander, *The House on the Edge of Chaos* by Eddie Robson and *Island of the Fendahl* by Alan Barnes.

The Further Adventures of Lucie Miller is available now from *bigfinish.com* priced £24.99 on CD and £19.99 to download. We've got **FIVE** copies of the CD to give away to lucky readers. For a chance to win one, answer this question correctly:

Sheridan Smith and James Corden (who played Craig in 2010's *The Lodger* and 2011's *Closing Time*) starred as brother and sister in which BBC sitcom?

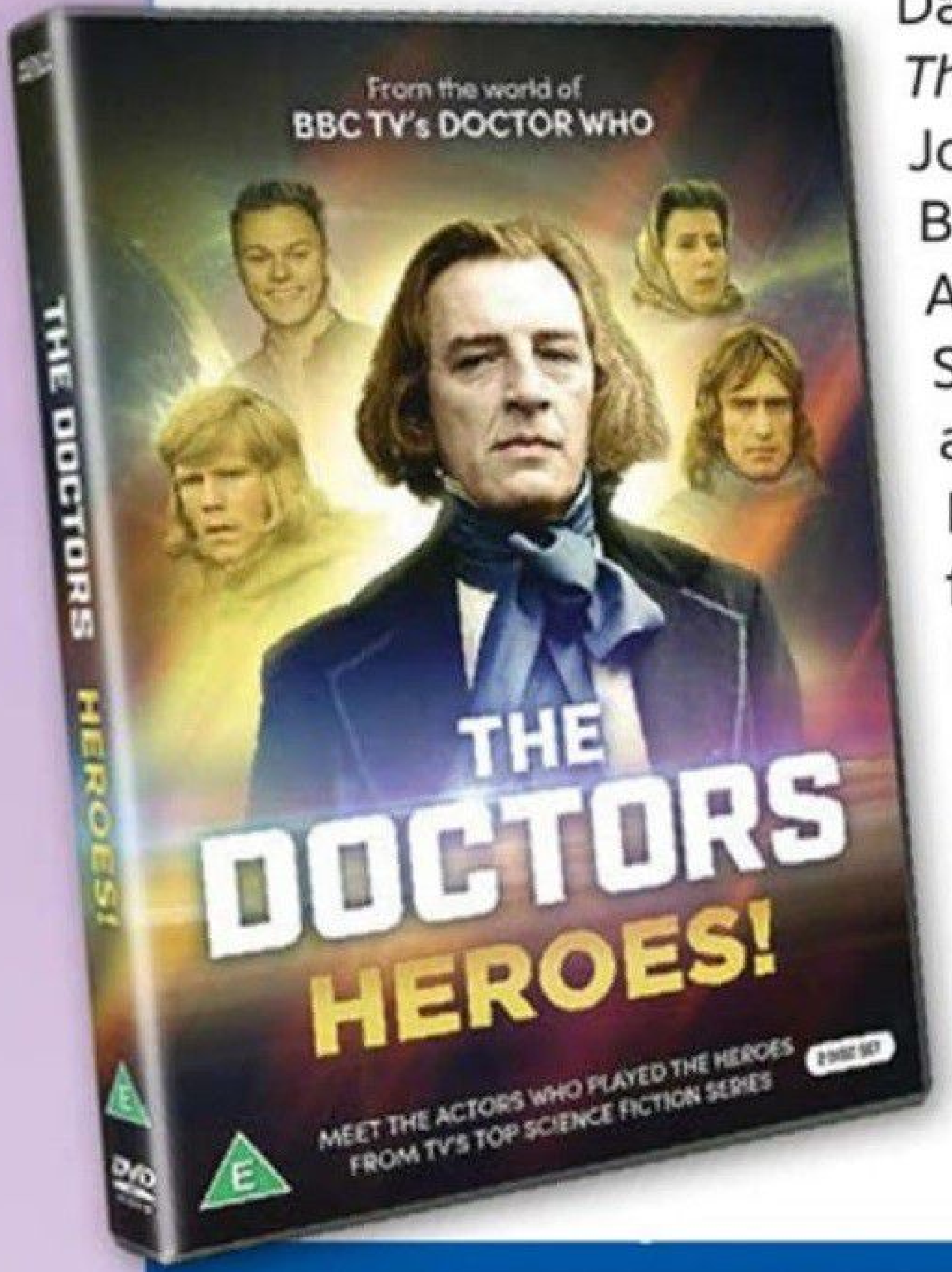
A *Gavin & Stacey* **B** *Only Fools and Horses*
C *Mrs Brown's Boys*

THE DOCTORS: HEROES! DVD

The latest in Koch Media's unofficial DVD series exploring the making of *Doctor Who* is *The Doctors: Heroes!*

This two-disc set contains six programmes presented by Katy Manning, Martin Parsons and Nicholas Briggs, and features in-depth interviews with some of the actors who brought the heroes of *Doctor Who* to life: Trevor Martin (the Doctor in the stage play *Seven Keys to Doomsday*), Damaris Hayman (Miss Hawthorne in *The Dæmons*), Stewart Bevan (Cliff Jones in *The Green Death*), Jeremy Bulloch (Hal in *The Time Warrior*), Andrew Hayden-Smith (Jake Simmonds in *Rise of the Cybermen*) and David Brierley (the voice of K9). There's also an introduction from Nicholas Briggs and Reeltime Pictures producer Keith Barnfather.

The Doctors: Heroes! is available now from *timetraveltv.com* priced £10 on DVD, £6 to download and £3 to stream. We've got **FIVE** copies of the DVD to give away. Fancy trying to win one? Just answer the following question:


From the world of BBC TV's DOCTOR WHO
THE DOCTORS HEROES!
THE DOCTORS
HEROES!
MEET THE ACTORS WHO PLAYED THE HEROES FROM TV'S TOP SCIENCE FICTION SERIES

In *The Dæmons*, what is Miss Hawthorne's first name?

A Cherry **B** Olive **C** Pimento

DOCTOR WHO AT THE BBC:
VOLUME 9 – HAPPY ANNIVERSARY! CD

BBC
DOCTOR WHO
AT THE BBC
HAPPY ANNIVERSARY!
ARCHIVE RADIO CELEBRATIONS PRESENTED BY RUSSELL TOVEY AND GRAHAM NORTON

Doctor Who at the BBC: Volume 9 – Happy Anniversary! features a collection of BBC radio features and interviews from *Doctor Who*'s 50th anniversary celebrations in 2013.

In *Who is the Doctor?* Russell Tovey explores five decades of *Doctor Who* history, with contributions from Russell T Davies, Steven Moffat, Barry Letts, Philip Hinchcliffe, Jenna Coleman, Louise Jameson, Matt Smith, David Tennant, Christopher Eccleston, Sylvester McCoy, Nicholas Briggs, Mark Ayres, Ben Foster, Mark Gatiss, Waris Hussein and Terrance Dicks alongside many other *Doctor Who* creators and contributors.

The release also includes a special edition of Graham Norton's Saturday morning Radio 2 show, broadcast live from the 50th anniversary celebration in London, including conversations with a whole host of *Doctor Who* stars.

Doctor Who at the BBC: Volume 9 – Happy Anniversary! is out now, RRP £13.25 on CD and £9 to download. Thanks to BBC Audio we've got **FIVE** copies of the CD to give away. To have a go at winning one, answer this question:

***The Day of the Doctor* featured an unexpected cameo from which actor?**

A Jodie Whittaker **B** Tom Baker **C** Graham Norton

K9 MARK I
MODEL

DOCTOR WHO
FIGURINE COLLECTION
DOCTOR WHO
K-9 MARK
K-9

Forty-two years after K9 first appeared in 1977's *The Invisible Enemy*, Eaglemoss has produced a model of the original version of the Doctor's robot dog.

The 23cm statuette has been scaled up from the *Doctor Who Figurine Collection* K9 model. It's cast in metallic resin, capturing every detail down to the striped collar that mirrors the Fourth Doctor's scarf. The model comes with an official collector's magazine.

Eaglemoss' K9 Mark I will be produced in strictly limited quantities and has an RRP of £109.99. It's available now from *tinyurl.com/EaglemossK9*. We've got one model to give away – if you'd like a chance of winning it, correctly answer the following question:

Who originally created and owned K9?

A Professor Marius **B** Professor Kettlewell
C Professor River Song

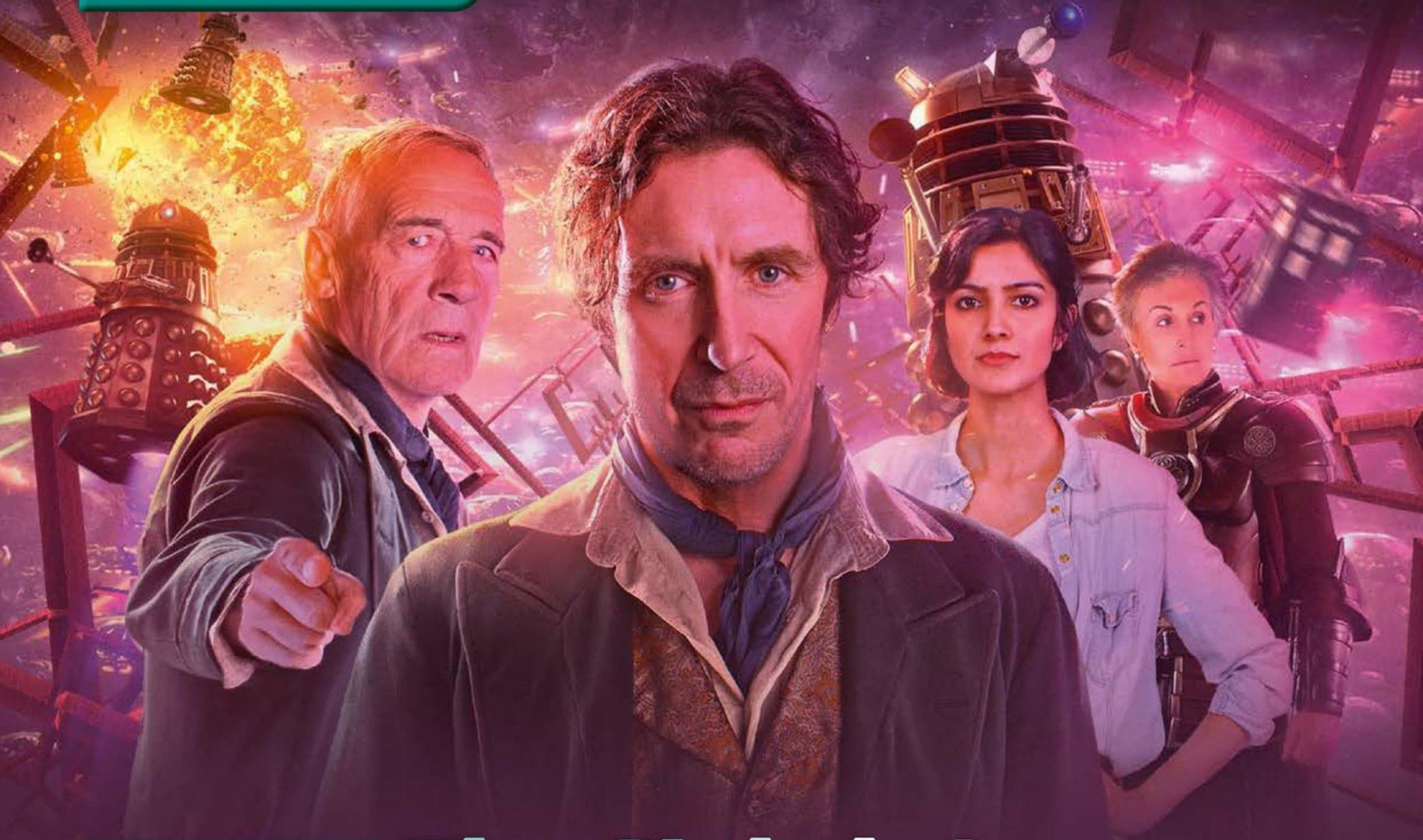
TERMS AND CONDITIONS The competitions open on Thursday 25 July 2019 and close at 23.59 on Wednesday 21 August 2019. One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £22.99 (CD), £19.99 (download) **RELEASED** August

Written by **John Dorney, Lisa McMullin, Roland Moore, Matt Fitton**

STARRING
The Doctor **Paul McGann**
Bliss **Rakhee Thakrar**
The Valeyard **Michael Jayston**
The Daleks/Time Strategist **Nicholas Briggs**
Tamasan **Adèle Anderson**
Shonnath **Wendy Craig**
Aid Worker/Shopkeeper **Andrew Fettes**
Zendo/Emory **Raj Ghatak**
Aeronwen **Natalie Gumede**
Calla **Anjli Mohindra**
Vashko **Jamie Newall**
Dransino **Jude Owusu**
Ryall/Sythes **John Scougall**
Nim **Venice Van Someren**
Deepa **Nina Wadia**
Digital voice/comms message **Tracy Wiles**

The Eighth Doctor:

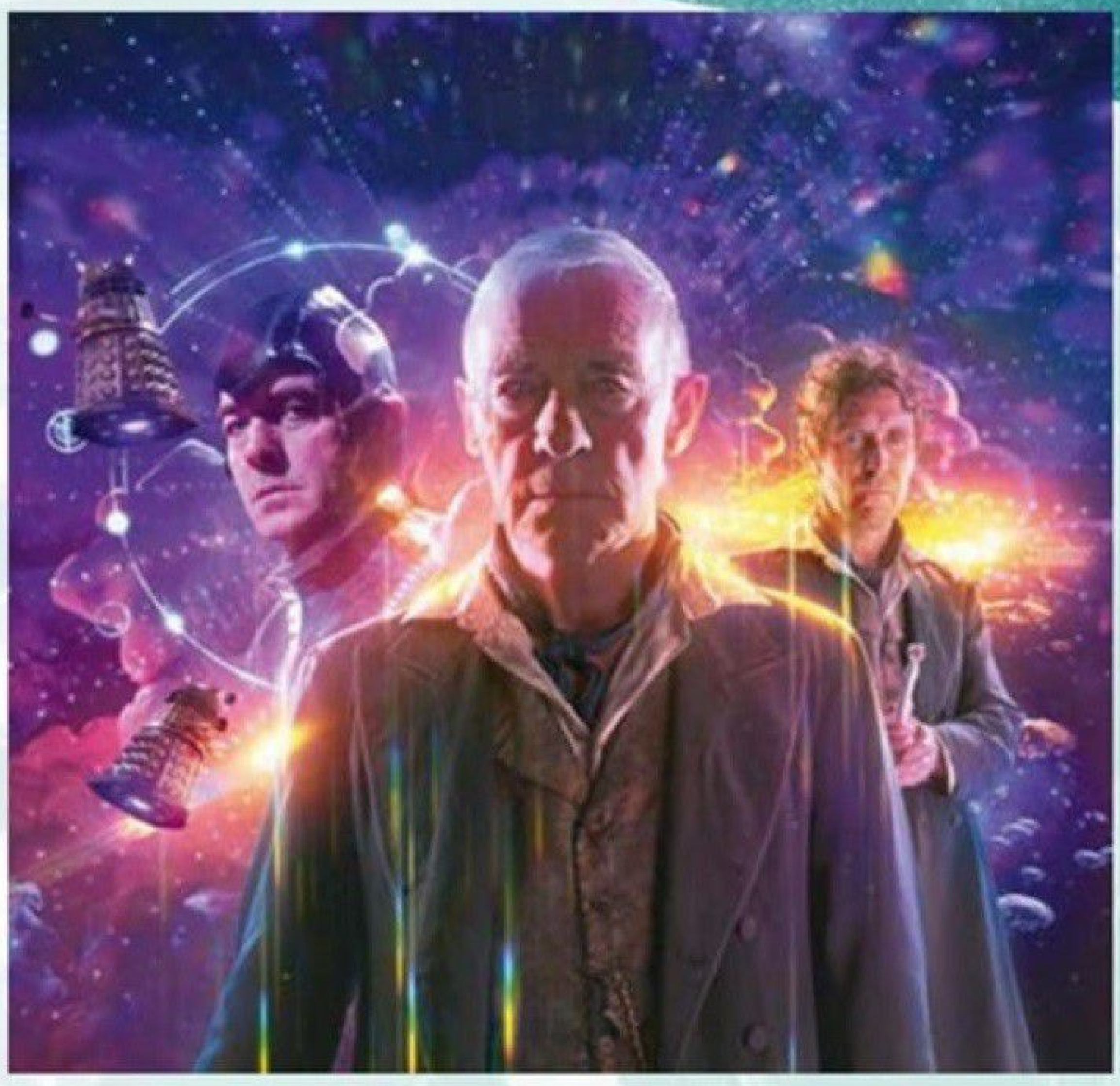
Time War – Volume Three

The Eighth Doctor: Time War is set long before the title character regenerates into the War Doctor, rejecting his name and values to fight the Daleks – but there are other ways for the series to explore the Doctor's dark side. Volume Three adds Michael Jayston to the cast as the Valeyard, the malevolent future Doctor from 1986's *The Trial of a Time Lord*.

But the box set begins by focusing on Bliss, the Eighth Doctor's current companion. Written by script editor Matt Fitton, *State of Bliss* explores the other paths her life could have taken. "This is something I've wanted to write ever since we had it confirmed that Bliss was a companion and Rakhee Thakrar was on board," says Matt. "I wanted to do something Bliss-centric that would make use of her background and her particular knowledge. She's a future quantum scientist, so she's ideally placed to understand the Time War a little bit more than most humans. She can get her head around certain concepts, but without having to be too techno-babbly about it."

A seed was sown in April's *Companion Piece*, part of the Eighth Doctor's *Ravenous* storyline. "The Bliss we met there isn't quite the Bliss we know from the future," says Matt, "and we saw in the first *Time War* box set that reality is shifting around the Doctor and the Time War. So I wanted to tackle something with a bit of a *Man in the High Castle* vibe – the idea that there are alternative histories."

The middle stories are Lisa McMullin's *The Famished Lands* and Roland Moore's *Fugitive*



Time. "We wanted something in contrast to the high-concept start," Matt explains. "I said to Lisa, 'Pitch something where Bliss just wants to do some concrete good in the Time War. She wants to achieve something, to help people somehow.' And something specific needed to happen at the end of episode three, so I said to Roland, 'Can you come up with a scenario that gets us there, and which uses [the recurring Time Lord officer] Tamasan?'"

Lisa's episode is set in the Vale of Iptheus, a long way from the frontline. "It sounds ridiculous when you're writing for a series that's got the words 'Time War' in the title, but I wanted to get away from the war," she says, laughing. "The idea was to look at people who are affected by the war but aren't necessarily caught up directly in the conflict – to look at how its ripples and its repercussions might affect a wider community. These people are starving, because the trade supplies have been disrupted by a war that's got nothing to do with them, and then it's escalated into something a bit darker and much more sinister.

"Even though it's spacey-wacey, timey-wimey, there's something dystopianly earthly about it," she adds. "It feels like it could be here. These are not human beings, but it feels very relevant to our own world and the weird, strange, twisted way human beings treat each other."

Roland's story takes place on the planet Thellian, where Tamasan hopes to find the last of the Hellixzara. "I think the dynamic with the Doctor and Tamasan is really nice," says Roland. "It's almost like an extreme version of [Fifth Doctor companion] Turlough, in a way – it's this character who's quite antagonistic to him. We learn that she's got a totally different agenda to the Doctor in this story, even though they're ostensibly on the same mission."

> "The idea was to look at people who are affected by the war but aren't caught up directly." Lisa McMullin

John Dorney concludes the box set with *The War Valeyard*. "The key for me initially was trying to figure out what you could do with a Valeyard story in the Time War that wasn't a *War Master* story or a *War Doctor* story," he says. "If you push it too evil, it becomes the War Master, and if you push it the other way, it becomes the War Doctor.

"The more I thought about it, the more I felt that the big question was one of his identity. The War Doctor was very determined not to identify as the Doctor, so I thought there was something intriguing in the notion of the 'War Valeyard' being very, very keen to be the Doctor. And the fact that he becomes a slightly 'more good' version of the Valeyard, in contrast to a 'more evil' version of the Doctor, followed on quite naturally from that."

WAR LORDS

LALLA WARD • LOUISE JAMESON • SOPHIE ALDRED • SEAN CARLSEN
DOCTOR WHO
GALLIFREY
TIME WAR
VOLUME ONE

As Big Finish continues to chronicle the Time War across several different ranges, we're gradually getting to know many of the key players on Gallifrey.

Characters like Commander Veklin (Beth Chalmers) and Cardinal Ollistra (Carolyn Pickles and Jacqueline Pearce), for example, have already appeared alongside multiple Doctors. And there are big plans for Rasmus (Damian Lynch), who was introduced in *Ravenous* and referenced in *Gallifrey: Time War*. We'll hear him again in 2020's *Dark Universe* (with the Seventh Doctor), and another Time War range that's yet to be announced.

"There is a recurring cast of Time Lords that we're starting to see appear in these different Time War box sets," confirms Matt Fitton. "I've just been writing some of *Gallifrey: Time War – Volume Four* and dropping in mentions. It's just building a picture of a massive military operation going on."

The Eighth Doctor: Time War has contributed the character of Tamasan, Ollistra's right-hand woman. "She's become the liaison with the Eighth Doctor," says Matt. "By this point, I think Ollistra has realised that she's never going to convert the Eighth Doctor to war, so she's going to sit back and wait for him to regenerate!"

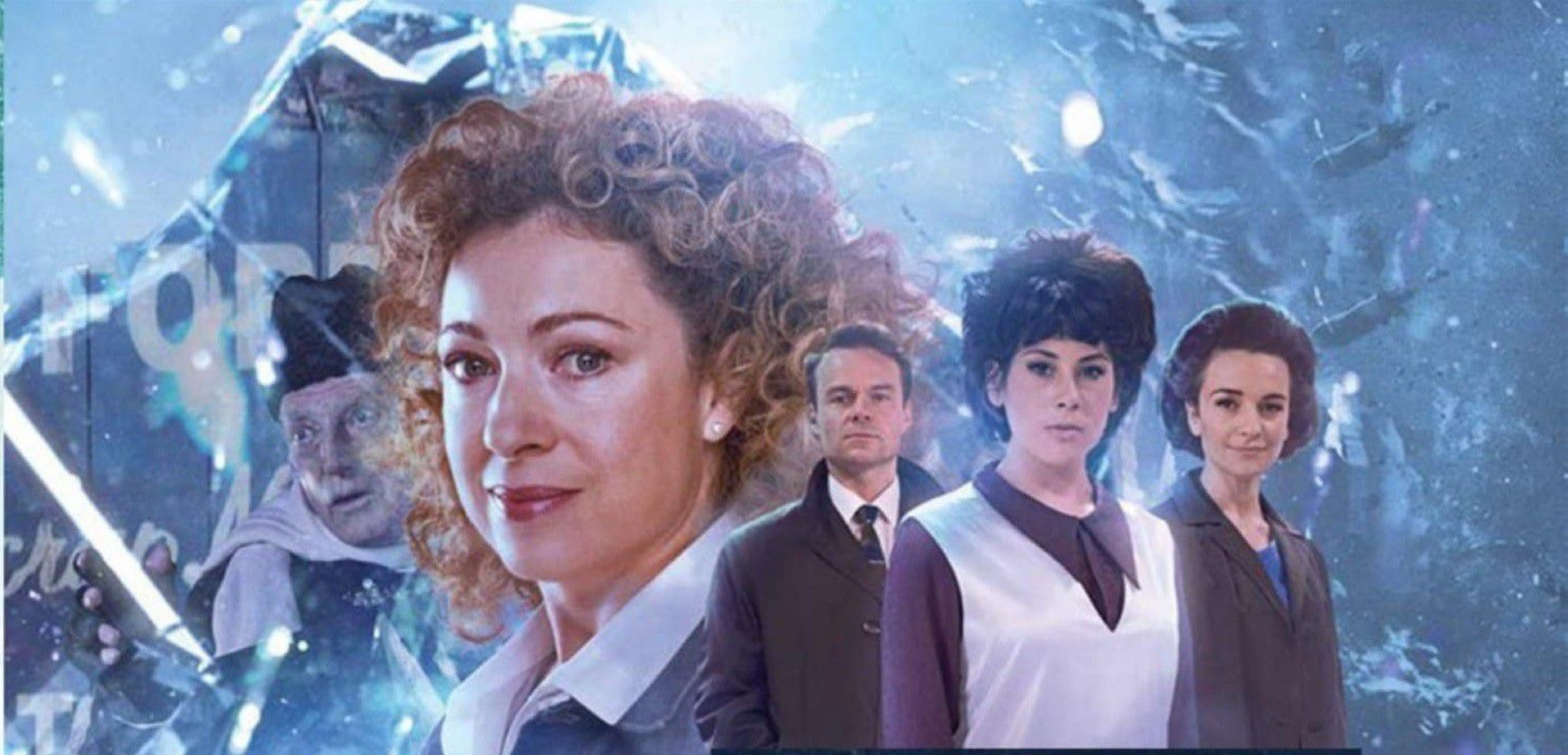
Adèle Anderson plays Tamasan in all four episodes of Volume Three, following Karina Fernandez's performance in the first volume and Nikki Amuka-Bird's in the second. "She's going out to war and losing her lives, one after the other," says Matt. "It's interesting to see a Time Lord rattling through their regenerations, and how consistent they still are – that she still is loyal to the cause, remains Ollistra's unquestioning right-hand woman, and will go out and fight and do what's necessary..."

Top left: Volume Three of *Time War* stars Paul McGann and Wendy Craig.

Top centre: Tom Webster's cover art for *The War Valeyard*.

Above inset: Cast members Raj Ghatak, Natalie Gumede and Andrew Fettes.

Left: The cast and crew include director Ken Bentley, Michael Jayston, Adèle Anderson, writer John Dorney, Tracy Wiles and Rakhee Thakrar.



The Diary of River Song: Series Six

With the ability to travel anywhere in time and space, and a working knowledge of the Doctor's entire history, it makes sense that River Song might occasionally turn up in some familiar places. Alex Kingston is back as River for four new adventures, each of which takes place on the fringes of a classic *Doctor Who* story from the 1960s or 70s.

"She could land anywhere, be part of any story," says producer David Richardson. "From there, it became the fun of working out which stories we could do – which would offer the most potential, which would thrill our nostalgia genes."

The opener is a prequel to 1963's *An Unearthly Child*, the very first *Doctor Who* episode. *An Unearthly Woman* has River join the staff of Coal Hill School alongside Ian Chesterton and Barbara Wright, who will go on to become the Doctor's first human companions. "I had to just look at them as teachers, as people, just living their day-to-day lives," says writer Matt Fitton. "They've never met anyone quite like her before, so it's a breath of fresh air for them both. Obviously she knows what they're going to go on to do, so it's a question of her trying to keep them out of her business while she's trying to protect Susan and the Doctor from something."

John Dorney's *The Web of Time* is set just before the 1968 serial *The Web of Fear*. "River has been sent back in time by an art collector who wants to get hold of a very rare missing painting, and the last time it was ever seen was during the Web incident," John explains. "It's a real painting by Bruegel, and there's some debate whether these paintings are a series of 12 which is missing seven, or a series of six that's missing one. I opted for the latter, on the basis that it matches the missing episodes of *The Web of Fear* so perfectly!"

John's story brings back Ralph Watson as Captain Knight. "I've always been a little bit sad about how he's bumped off in *The Web of Fear*," says John. "We're going in there beforehand and having somebody get emotionally involved, aware that they can't do anything to save him. That felt to me like an interesting tale to tell."

ALEX KINGSTON • JAMIE GLOVER • JEMMA POWELL
CLAUDIA GRANT • RALPH WATSON • CHRISTOPHER BENJAMIN
FROM THE WORLDS OF
BBC DOCTOR WHO
The Diary of
RIVER SONG
SERIES SIX

Written by Guy Adams, *Peepshow* overlaps with the events of 1973's *Carnival of Monsters*. "I had to come up with a reason why River might actively place herself in the sort of danger than the Doctor accidentally stumbled into," says Guy. "The one issue we had with the original story is that, of course, the Doctor solves everything! That somewhat takes the jeopardy away, so I had to rather cheekily suggest that the Doctor didn't do quite the sterling job that he should have done. The Doctor thinks that he's emptied the miniscope of all its alien species, but he forgot to check the recycle bin..."

The grand finale ties in to 1977's *The Talons of Weng-Chiang*, with Christopher Benjamin returning as theatre impresario Henry Gordon Jago. "It's full-on razzle-dazzle," says David. "They do Victorian show tunes!

"I have to say, actually, the person who got most excited about this series was Alex," he adds. "Once she realised what we were doing with these stories, suddenly she was back to being a child again and recounting all her *Doctor Who* memories. She remembered watching *The Talons of Weng-Chiang*, she remembered watching *The Web of Fear* – she must have been very young at the time! – and it was lovely to see her enthusiasm. It made the whole thing so lovely, the fact that she was so behind it."

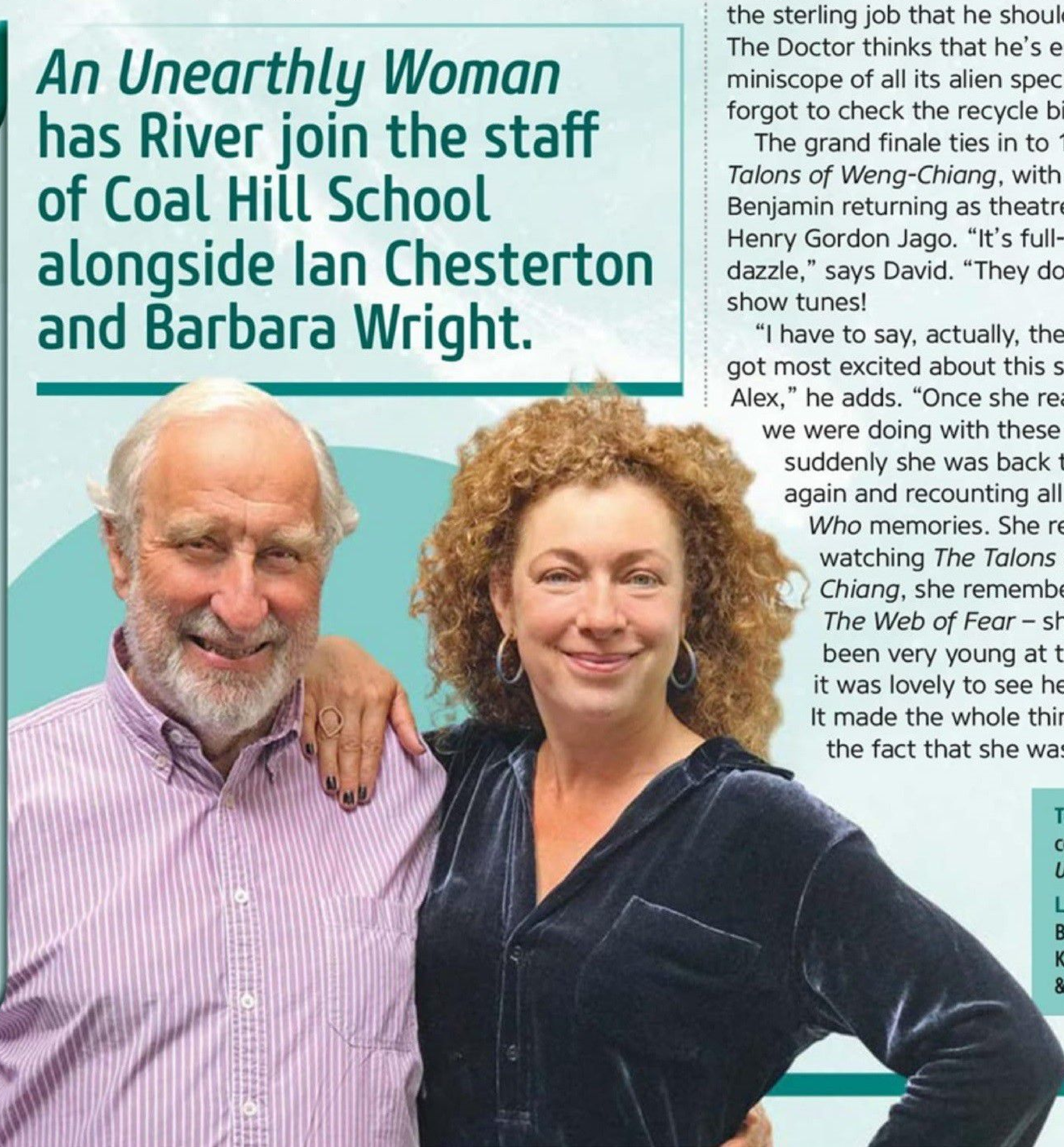
An Unearthly Woman has River join the staff of Coal Hill School alongside Ian Chesterton and Barbara Wright.

BIG FINISH
RRP £24.99 (CD), £19.99 (download) **RELEASED** August

Written by **Guy Adams, Matt Fitton, Paul Morris, John Dorney**

STARRING

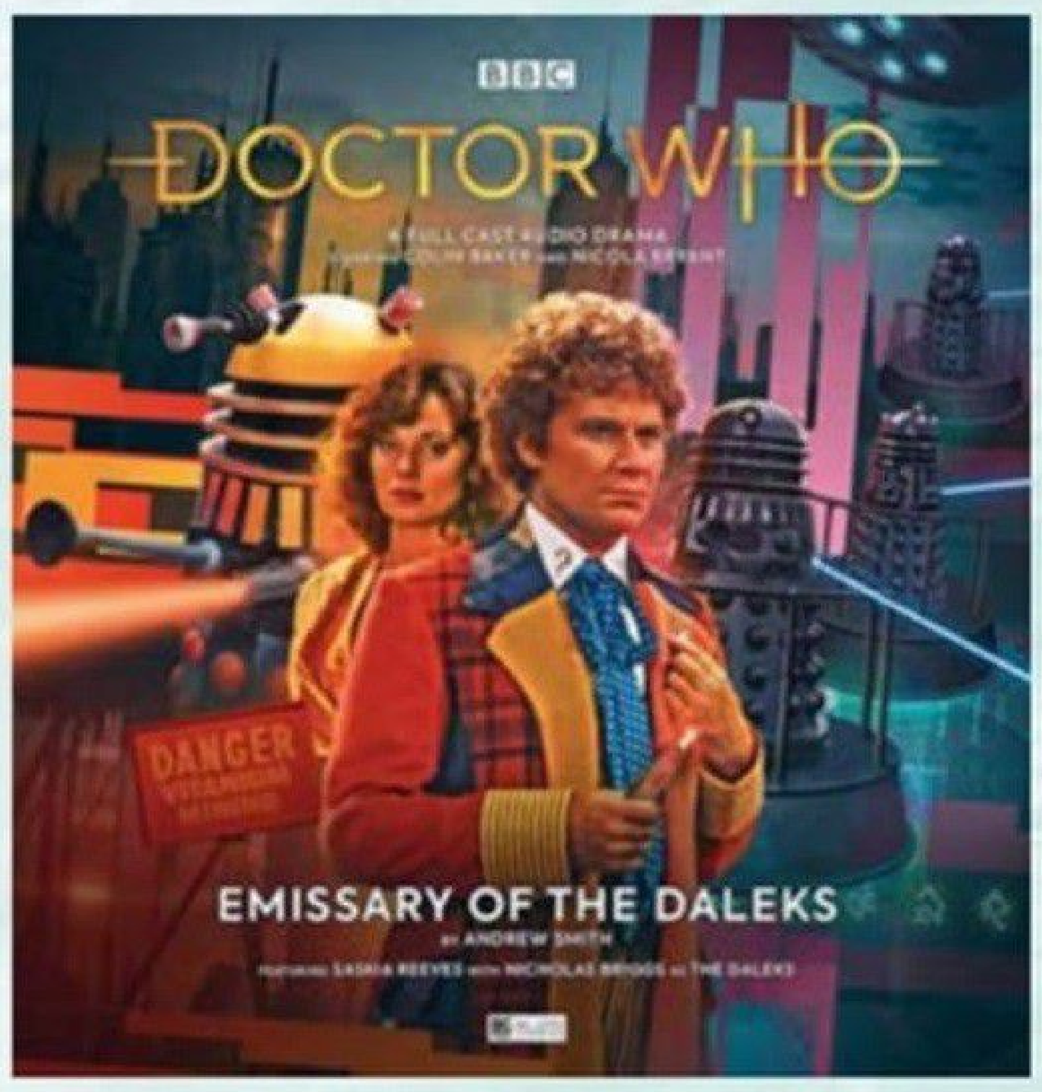
River Song **Alex Kingston**
Susan Foreman **Claudia Grant**
Ian Chesterton **Jamie Glover**
Barbara Wright **Jemma Powell**
Captain Ben Knight **Ralph Watson**
Henry Gordon Jago **Christopher Benjamin**
Mr Newbold/Mitchell **Owen Aaronovitch**
Ogrons **Guy Adams**
Corporal Buscombe/The Intelligence **Samuel Clemens**
Casey **John Paul Connolly**
Lloyd Walker **Edward Dede**
Erin Harris **Kathryn Drysdale**
Li H'Sen Chang/Mr Sin **Nicholas Goh**
Sheila Page/Nightstalker **Lizzie Stables**
Commander Sturmm/Sontarans **Dan Starkey**
Maude/Neon **Mandi Symonds**
Celestine Sorbonne/Maisie Bunting **Milly Thomas**
Dibbsworth **Clive Wood**
Magnus Greel **Angus Wright**



Top: Tom Webster's cover art for *An Unearthly Woman*.

Left: Christopher Benjamin and Alex Kingston – Jago & River!

Emissary of the Daleks



Below inset: The Controller (Aubrey Woods) in *Day of the Daleks* (1972).
Bottom: The cast includes Saskia Reeves, William Ellis, Nicola Bryant, Colin Baker, Bruce Alexander and John Rayment.

Andrew Smith's new Sixth Doctor story was inspired in part by the success of his last, 2018's *Hour of the Cybermen*.

"I think what John Ainsworth [producer and script editor] pointed out about *Hour of the Cybermen* was that it was just the Cybermen as we knew them," says Andrew. "It was straightforward, making the best use of them without having to reinvent anything. He said that people sometimes felt they needed to introduce something radically new each time, and he said something like, 'Don't feel you need to do that.' So I suppose what I was doing was a straightforward Dalek story, in the way that *Hour of the Cybermen* was straightforward in its treatment of the Cybermen."

Emissary of the Daleks is set on the planet Omnia. Although it's under Dalek control, its ruling Magister is an Omnian native: Carmen Rega, the eponymous emissary. Andrew first conceived the story as 'The Dalek Plenipotentiary', following some reading he'd done about the Persian Empire.

"They had a tactic of conquering a city state and then leaving someone in charge – a plenipotentiary," he explains. "That worked out quite well, because they were relatively magnanimous once they'd taken over a place. But if there was ever an uprising against the Persians after they went, there would be terrible reprisals. So that was an idea for this: that the Daleks had put someone in charge who happens to be Omnian herself and who's regarded as a bit of a traitor. An early idea was that she had actually helped the Daleks to win because she saw that, if she didn't, then a hell of a lot of people were going to die. The ruler at the time was prepared to fight to the very last living person, and she saw that that was pointless.

"It created what I thought was an interesting character," he continues. "A moral dilemma is always nice, and I think she is in this absolute dilemma. She obviously doesn't want her world to be subjugated, enslaved to the Daleks. But she figures it might as well be her doing it, and doing it as benignly as she can – within the parameters set for her by the Daleks.

"So she's on the side of the Daleks, but she's not an out-and-out baddie. In the script, there was a passing reference to the Controller from *Day of the Daleks* [1972], who I think is one of the most interesting characters in classic *Doctor Who*. He's kind of a likable character, despite the fact that he is really a dictator that's been put in place by the Daleks, so I saw parallels with that."

The actual Dalek presence on Omnia is surprisingly minimal – as is the risk of rebellion. "Even the *concept* of resistance on Omnia is dangerous, because the Dalek line is 'any resistance of any kind, and there will be severe reprisals'," says Andrew. "The authorities proactively go out and look for people who might be minded to carry out resistance against the Daleks, to be dealt with before it goes anywhere. So resistance is something that's rumoured to exist, but it's nipped in the bud as quickly as it can be, because one act of resistance could severely affect everybody.

"Normally," he adds, "the Doctor would just chip in with the resistance: gee them up, give them a plan, give them guidance and advice, help carry out acts of resistance and freedom fighting. But in doing that, he could finish up causing many, many deaths. So it's another dilemma: what does he do?" **DWM**

BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** August

Written by **Andrew Smith**

STARRING
The Doctor **Colin Baker**
Peri Brown **Nicola Bryant**
Carmen Rega **Saskia Reeves**
Hingus **Bruce Alexander**
The Daleks **Nicholas Briggs**
Kalib/Scientist **Ray Cezan**
Aldo Rega **William Ellis**
Shayna/Tasha **Natasha Karp**
Watcher/Operative **Richard Keith**
Gordus **John Rayment**

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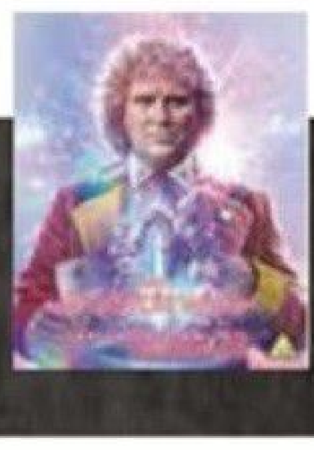

Monday 23 September

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#23: **Mehendri Solon**

The Brain of Morbius
(1976)

I shall wreak my revenge on them all! The academics who mocked me! The Time Lords who betrayed Morbius and placed him on trial! The squalid brood of harpies known as the Sisterhood! All their names will go on the list!

What? You think Morbius is dead? You think those spineless parasites the Time Lords destroyed him in their dispersal chamber? They may have atomised every particle of his body... but was his brain in his body at the time? No! The credulous fools did not even suspect when I left Morbius' cell, whistling nonchalantly with a large bag over my shoulder and a blood-stained pair of pliers in my hand!

In addition to my labours to restore Morbius, I have occasionally been called upon to treat members of the Sisterhood, mainly for burns after they've got carried away during one of their fire dances, or when they've been injured by a chunk of spaceship falling on their heads. The Sisterhood like to pass the time by dragging passing spaceships down to the planet. I once made the mistake of asking why.

"Security," said Maren, the accursed hag. "We do not wish to draw attention to ourselves."

"You don't think that littering the landscape with the crashed remains of over a dozen spaceships might perhaps have the opposite effect?"

"No."

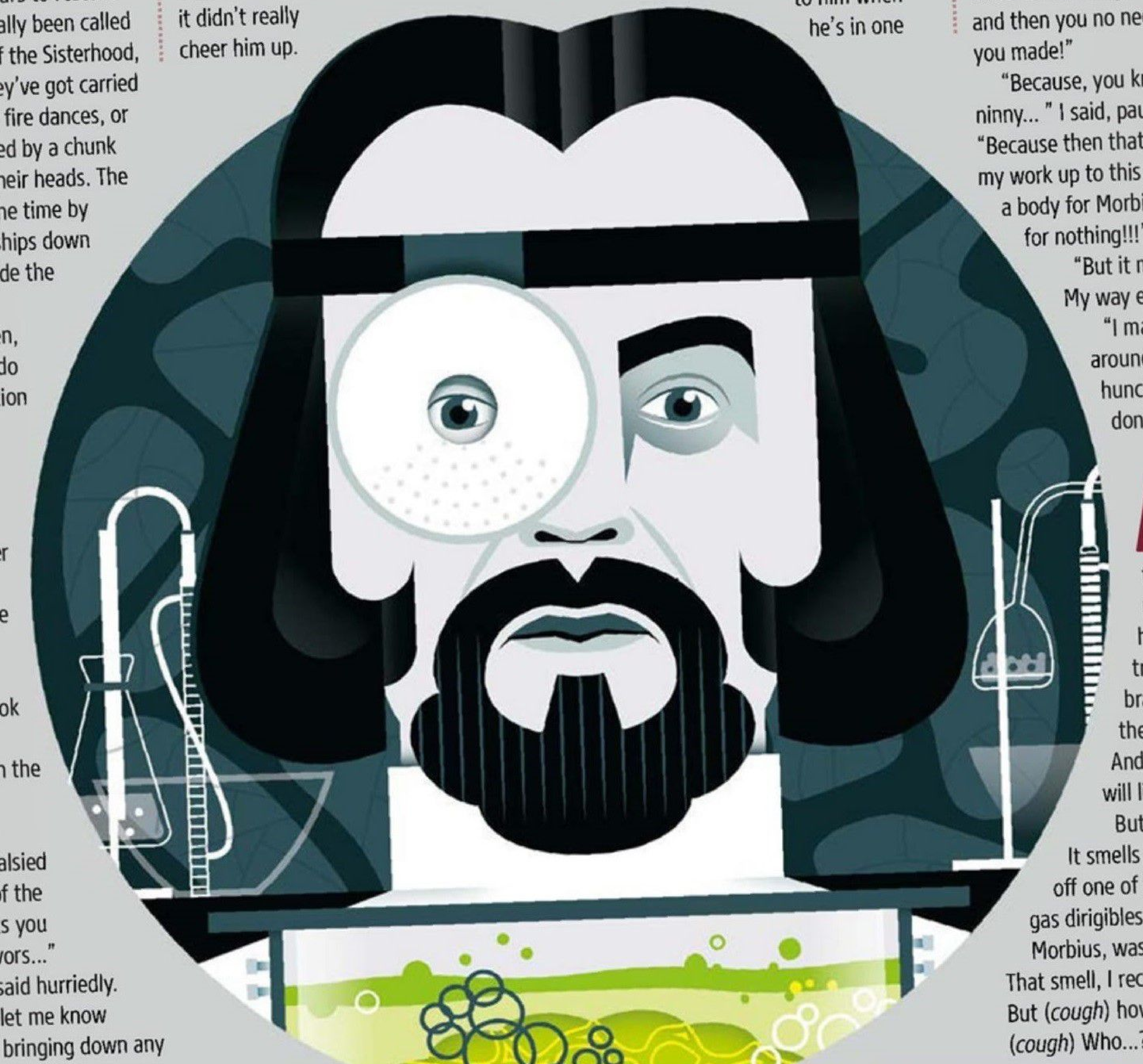
"Because it does look a *little* suspicious, all those ships crashing in the same place..."

"You object to our methods?" said the palsied harridan. "We know of the unnatural experiments you perform on the survivors..."

"No, not at all," I said hurriedly. "In fact, if you could let me know if you're planning on bringing down any warm-blooded humanoid species with nice big cranial cavities, it might save me a lot of work..."

I spend most of my time experimenting with microsurgical techniques, but I also have some hobbies! Sometimes I like to write monographs celebrating Morbius' greatness. Sometimes I like to make clay sculptures of his impressive head. And I've recently taken up watercolours. My latest work is of Morbius, standing with his muscular chest bared, atop a pile of dead Time Lords. Even if I say so myself, it is rather stirring...

I sometimes wish the real Morbius was easier to deal with. I popped down to the cellar to give him the good news that I had found him a new head, but it didn't really cheer him up.



"If he was suitable, why did you not get your servant Condo to overpower him?" said Morbius' disembodied brain. "Why send him to those she-devils, the Sisterhood?"

"Because... well... it was just an idea, in the heat of the moment..."

"Heat? You taunt me with talk of heat! How I long to feel warmth, trapped in this tank!"

"Well, try to see it my way..."

"See? See? You taunt me with talk of being able to see! How I *dream* to be able to see again!"

"There's no need to be so touchy –"

"Touch! You taunt me with talk of touch! How I long to touch but cannot, trapped in this tank!"

There's not really any getting through to him when he's in one of these moods, so I decided to quietly slip away and leave him to it.

I found Condo waiting for me at the top of the stairs.

"Master!" he said. "I have question!"

"I don't have time for this, you chicken-brained biological disaster..."

"But Master. I not understand. Why you not use Time Lord whole?"

"What?"

"Why you not use Time Lord whole?"

"Because there's no need. I have already given Morbius the posterior of a Birastrop –"

"No, I mean, why you not use *whole* Time Lord? Why you go to all the trouble of cutting off Time Lord head, putting brain in head, and sticking head on body you made? Why not *not* cut off Time Lord head, just put brain in head, and then you no need to stick it on body you made!"

"Because, you knuckle-headed ninny... " I said, pausing to consider. "Because then that would mean all my work up to this point creating a body for Morbius would have been for nothing!!!"

"But it makes no sense! My way easier, I think..."

"I make the decisions around here, you hunchbacked half-wit, and don't you forget it!"

After all these years, I have succeeded! I was forced to abandon my plan to use the Doctor's head, and have instead transferred Morbius' brain into a braincase on the body I prepared earlier. And now, at last, Morbius will live again!

But wait. What's that? It smells as if someone has let off one of the silent-but-deadly gas dirigibles of the Hoothi... Morbius, was that you? No... That smell, I recognise it! Cyanide? But (*cough*) how...? (*cough*) Who...?

As told to Sue Denham-Bland

ILLUSTRATION BY BEN MORRIS

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